

DRAMATIC MIRROR.

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NYM CRINKLE'S FEUILLETON

HELEN BARRY IN LOVE AND LIBERTY.
AN ACTRESS OF MATURE BEAUTY AND
HEROIC PROPORTIONS. HER ATTEMPT TO
PLAY A MATRON AND A SOUBRETTE. A
YANKEE RICHARD IN THE IRVING TEMPLE.
SOME OPEN QUESTIONS TO MR. MANSFIELD.

Miss Helen Barry is an actress of ample experience, pronounced dramatic instinct and heroic proportions. In a play which afforded opportunity for the display of these qualities she would be acceptable and impressive. For some reason her American season has presented her in a line of characters in which she had not been seen to advantage.

The *finesse* of the comédienne and the prettiness of the ingénue do not sit well on a frame of such heroic proportions. When Miss Barry tries to do the simpering and mincing of a girl she is slightly ridiculous, in spite of all her histrionic merits. She cannot, for some reason, see herself as others see her. One does not cross the rapids in a galleon—rather in a light and frail canoe.

Miss Barry in certain standard roles, say Lady Gay, for example, is an actress of large vivacity, strong vital exuberance and impressive action. In a role like that of Adrienne D'Angers, in the somewhat tiresome play of Love and Liberty, she appears to less advantage than in anything she has brought to our notice.

Even her statuesque beauty, which is now a mature and dignified beauty, counts for little in a role which cannot be made decorative or showy, and, save in one scene, is lugubrious and slightly unreasonable, and in that one scene is strained and heavy.

Love and Liberty turned out to be an adaptation by a London newspaper man of an old Jacobite story, by Charles Gibbon, and not, as was originally announced here, an original drama. It was done in substance by a French playwright eighteen years ago under the title of *Le Marquis Caporal*, and this version was adapted last season under the title of *For the King*, and produced by Effie Ellsler, and afterward again adapted by Louis Nathal for production under the title of *The Suspect*, this last version being now announced for representation next week in Brooklyn.

There appears to be an opinion among managers that a foreign subject which thus receives the attention of three adaptors must be a worthy subject. But Miss Barry's presentation of the story does not sustain that suspicion. The story aims to be romantic, but just fails of being effectively dramatic. The elements of conflict are far-fetched and forced. The comedy is scrappy and anomalous, and the situations hardly more than tableaux.

The general impression made by Love and Liberty was one of disappointment.

It is a conventional play. Moving in very old and well-worn grooves and availing itself of all the tritest dramatic expedients. Interest in it never got beyond Miss Barry's attempts to play a matron and a soubrette on the same journey.

There was one feature of this play that moved my curiosity, and it was the dialect. An Irish soldier in the French army at Metz sings an Irish song about whiskey in Irish brogue, and the French Zouaves all join in the chorus in the same brogue. This is bad enough, but when we have a French colonel who is a German and speaks with a broad Teutonic accent this is worse; but when Adrienne D'Angers, an Alsatian, goes into the French camp she adopts broken English with a French flavor. Now, why should a French peasant girl assume bad English in a French camp?

But enough of this. The theatre of late has not given us much in the way of events to think about; we have to content ourselves with promises.

In looking over the prospective field it shaped itself into Mansfield. There are, I believe, strenuous hopes of Dick. Do you recall how I protested against his Jekyll and Hyde, in *The Misanthrope*? My gorge rose at that monstrosity, not so much at his livid representation of it. So energetically did I denounce that order of play that Dick accused

me of personal animosity. But all the same I watched him carefully and saw him fall into the toils of Mr. Henry Irving and go to London to fight the hearts of oak in the British theatre and struggle against the insular and pig-headed prejudice of the English metropolis with Richard III.

I suppose it must be conceded now that Mr. Mansfield won a straight, legitimate victory in that fight. It was a prodigious and audacious thing to carry these coals to Newcastle. A Richard from Yankeeland must have struck the "connoisseurs" all aback.

If I were sure that Dick had got over being sore at my opinion of Jekyll and Hyde I should like to catch him and ask him some questions.

I should like to ask him if he did not find out very speedily that Mr. Irving's show of hospitality in offering the Lyceum Theatre for the production of Richard was a rather shrewd device to get the retained English press to say there was only one Richard, and his name it is Irving. I should like to ask him if the general feeling in and out of the theatre was not one of pharisaical indignation at Mr. Mansfield's impertinence in daring to do a Yankee Richard in the consecrated Irving temple? I should like to ask him if he did not have the Beefsteak Club and the Garrick in his wool, and find all the Kean and Booth precedents turned into barricades? I should like to ask him if the season at the Lyceum ensured him any hospitality from the English press, and if Mr. Irving, after he had got him there, did not roll his eyes up and say publicly that he did not know anything about Mr. Mansfield as an actor?

I should like to know if such men as Clement Scott, when they found that Dick was an artist, and was winning the public in spite of the Irving clique, did not take him into a private room of the Savage or Garrick and say to him: "Now, look here, old chap, as there is nobody about, and we can talk confidentially, don't you know, own up and tell me if the Americans are not a vulgar lot of brutes, and if Buffalo Bill is not the best actor they've got? They couldn't understand Irving, could they now? How could they, me boy? You've got to have a background of centuries, old chap, to grasp the genius of an actor who reproduces all the eccentricities of English acting without any of its glory, and who lifts mannerisms into a code, and has made a dialect of affectation?"

Did Clement Scott say that nobody should try to act great roles until Irving died, because it would be too great an impertinence? And if he did say it, did he not voice the general feeling of the London press?

What's your opinion of Irving's largeness, liberality, breadth of view and grasp of thought, anyway? Does he like other actors to succeed—other actors, say like Wilson Barrett and Richard Mansfield?

You have come back fresh from the sacred Irving atmosphere, and can correct my impressions if they are wrong. Isn't he a better diplomat than actor? Doesn't he pull wires better than he pulls the public? Isn't his histrionic greatness made on pretty much the same lines as Alfred Joelyn's money, only with a subtler *finesse*? Doesn't he manage opinion as well as he manages a theatre? Didn't he reduce Macbeth to the same humbug that caught the sense in Faust? And didn't he succeed in making the average British matron think that his charming comédienne was a heroic artist?

Tell me, if you saw Macbeth, if Ellen Terry didn't play it with the same variant hysteria that made her Portia one of the most contradictory and subservient attachments to an overweening star that was ever seen? Didn't she weep and laugh in the wrong places just as her unreliable moods seized her? Why, I saw her shed tears in one of the brightest spots of the Casket scene in Shylock, and I said so in print. The next day I received a long letter from her proving beyond all question, that that was the proper place to weep. The next night she laughed heartily in that place with dry eyes. Then I waited for another letter proving that it was the place to sing. If she wrote it Irving tore it up.

I suppose I must have something of the ruffianism of old Forrest somewhere in my soul, Dick. You remember how his stalwart sense rebelled when he saw Macready's Ham-

let flirting a hemstitch handkerchief, and how he hissed. That was only in one scene. I wonder what he would have said and done to have seen Irving flirt the same hemstitch through all the scenes of Faust—metaphorically, I mean, of course. He played the spiritual allegory like a chamberer, when he wasn't playing it like Wellington Wells.

Did anybody in England tell you that Irving played from the inside out, and not from the outside in? Did you ever see him roll his eyes up at America and convey the impression to a group of Englishmen that it was a God-forsaken place, and then go and write a diplomatic letter praising it to the skies?

I don't suppose you want to talk about your Irving experiences in England. I don't believe they are pleasant, and perhaps it isn't polite to talk about them.

But you'll let me talk, will you not? I'll tell you what Irving has done. He has established a notable proprietary interest in the drama. He has made himself an event. He has used all the conventional and social means to buttress himself with English superiority. In this concentration of purpose he has thought less about doing the right thing than the successful thing. He has not wasted his energies as our best actors waste them in this country.

Why don't you do for the American stage what Irving has done for the English? Focus yourself on the metropolis and organize a theatre for the production of the best English works but without the best English prejudices.

If your Richard is as strong and new and elaborate and costly as I hear it is, New York wants it and other things like it. I am waiting anxiously to see an actor of ability, a young actor, who will somehow organize the elements into an enduring dramatic centre. Talent and capital are ripe for the coming man. Just now the American theatre is a caravan. But it ought to have a fixed oasis.

Do you think with your versatility, Dick, that you could play an oasis?

In the general anxiety to see what Miss Barry would do in melodrama on Monday night, the *l'entré* of Louis James was overlooked. He came back in Virginia, and brought with him a leading woman named Mabel Amber. I do not remember to have seen her before, though I am told she was at one time in Daly's company. Virginia is hardly a role in which one can exhibit strength or depth as the play of Virginia is now given, but so far as I could judge of her work she appeared to have much promise and what is perhaps of no small account, great personal charms.

As Louis James is announced to play Hamlet, I shall reserve my opinion until I have seen the lady as Ophelia. It was interesting to observe the hardy theatregoers of the lower Bowery taking in with solid satisfaction such a play as Virginia, while the *cog-noscenti* uptown were wrestling with Love and Liberty.

NYM CRINKLE.

A NEW READING.

Milton Nobles regards the following, at his own expense, as being too good to keep: As readers of THE DRAMATIC MIRROR are aware, it has for some years been Mr. Nobles' custom to head his annual preliminary announcements with an apt Shakespearian quotation. The current season being his fifteenth consecutive one of management, making him, by some years, the senior combination of the profession, he thought it might not be presumptuous to touch lightly upon the length of his service, and he headed his advertisement with Othello's line, "I have done the State some service and they know it."

Clifford Dempsey, of Mr. Nobles' company, was spending his Summer at a small country hotel at New Hartford, Conn. The rural Boniface has a son who is a hostler and canvasser with a ten cent circus, so he regards himself as something of a professional. Mr. Dempsey came in one day and found his host poring diligently over his *Misano*.

"Are you going on the road with this company wots got your name down here?" asked Boniface.

"What company is it?" asked Dempsey.
"Nobles"—Milton Nobles.

"Yes, that's the company I am engaged with."

"Well I've heard of all sorts of schemes for advertising shows, but that's the first time I ever heard of a man trying to make an advertisement out of bein' in State's Prison."

THEATRICAL LITIGATION.

The season of theatrical litigation has opened up well. On Saturday night last, no performance was given at Dockstader's Theatre by Prof. Miller, the magician, because the Mayor's Marshal was present with orders to prevent it on the ground that the lessee of the theatre, Lew Dockstader, had no license for the house. This was evidently a mistake, as Mr. Dockstader's manager, M. W. Tobin, claims that the license is in the possession of Mr. Dockstader, who is in Boston, and as a result an injunction has been obtained restraining the city from further interference with the performances. Joseph A. Dunlop, Prof. Miller's manager, has begun a suit for \$2,000 damages against the city. At the Mayor's office it has been acknowledged that a grave mistake was made, and a performance was given as usual on Monday night.

This is merely a starter. Hermann, the magician, is now playing a very successful engagement at a San Francisco house, having opened there on Monday night to over \$500. At the same time to do this he is leaving the Baldwin Theatre in that city closed, and Al Hayman is suing him for breach of contract. Manager J. Charles Davis has closed with J. M. Hill for a three weeks' engagement of Herrmann's Transatlantic Vandeville company at the Union Square Theatre beginning on October 7. When that engagement is ended the company plays about this city so that it will not be able to keep the engagement it has contracted for in San Francisco November 11. As there is a clause in the contract of the latter engagement by which the company forfeits \$500 if it does not carry out the duties devolving on it, no legal action may be taken on it, but Manager J. W. Rosenquest, of the Bijou Theatre, will probably be heard in connection with the Union Square engagement, as the organization is booked at his theatre for Christmas week, the contract reading that the company is not to play in this city again before it fulfills that contract.

The manager of Lydia Thompson last year may also be heard from in connection with the coming tour of the Lydia Thompson Comedy company and Sadie Martinot's contract with J. C. Duff. He has a contract for two years with Miss Martinot with a clause inserted for his protection by which he can claim \$10,000 forfeit if she plays under any other management while the same manager still holds a contract with Lydia Thompson.

A TREASURERS' ASSOCIATION.

The following communication was received by the different treasurers of the city theatres last week:

NEW YORK, Sept. 19, 1889.
MY DEAR SIR.—It is proposed to organize a Club or association of the treasurers and assistant treasurers of the theatres in the city of New York. Appreciating the advantages derived from associations embracing departments in our particular business, we feel that much good can and will result from bringing the treasurers and assistant treasurers into an association, where individual experiences can be discussed and means adopted for the protection of the interests of the various managers by whom we are employed.

Trusting that you will make it convenient to attend a meeting to be held for the purpose of formulating plans for organizing such an Association at the Oriental Hotel, Broadway and Thirty-sixth Street, Sept. 21, 1889, at 5:30 P. M.

Respectfully yours,
EDWARD FLETCHER, Broadway Theatre.
JOHN K. POLLOCK, Casino.
WILLIAM GAVIN, Broadway Theatre.
JOHN T. McKEEVER, Madison Square Theatre.

P. S.—Kindly address reply to E. FLETCHER, Broadway Theatre.

In answer to this call about a dozen of the treasurers, including Messrs. Fletcher and Gavin, of the Broadway, Max Hirsch, of the Metropolitan Opera House, Henry Shand, of the Union Square Theatre, E. C. Neilson, of the Star, Mr. King, of the Casino, and Ed. C. Rice, of the Standard, met at the Oriental Hotel, and appointed Messrs. John K. Pollock, Edward Fletcher and E. C. Neilson a committee to draft a constitution and by-laws. The new society will, most probably, be called the Treasurers' Club, and the next meeting will be held on Sunday, when officers will be elected.

THE NEW YORK DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

PUBLISHED EVERY WEDNESDAY

At 145 Fifth Avenue, corner of Twenty-first Street.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY THEATRE—THE OLAN, 8 P. M.
CANTO—THE BURN MAJOR, 8 P. M.
GRAND OPERA HOUSE—GREAT LAVENDER, 8 P. M.
HAYES AND HALLS—FAUST ON TIME, 8 P. M.
LONDON THEATRE—LOVE CRUISE, 8 P. M.
MADISON SQUARE THEATRE—BOTTLES' BARK, 8 P. M.
PALMER'S THEATRE—CLOVER, 8 P. M.
PICKFORD'S THEATRE—WIFE FOR WIFE, 8 P. M.
SHOOTER'S TWENTY-THIRD STREET THEATRE—THE GREAT METROPOLITAN, 8 P. M.
THEY FIGHT—YANKEE, 8 P. M.
THIRD AVENUE THEATRE—ARCADE, 8 P. M.
UNION SQUARE THEATRE—HELEN BARK, 8 P. M.
WINDSOR THEATRE—LOUIS JAMES, 8 P. M.

THE BEST POLICY.

THE honesty of the press is a subject which cannot be too frequently brought forward, and THE DRAMATIC MIRROR is glad to find the able and influential Philadelphia Times reiterating with ringing words the same ideas which were expressed at considerable length in the columns of this paper two weeks ago.

Our contemporary truly says that newspapers are so closely interwoven with the progress of our civilization that they must be honest to command respect and to be equipped for their responsible mission. The narrow and bigoted reject the independent newspaper but the intelligent majority believe in and support the honest newspaper. The scope and duty of the latter are thus stated by the Times:

The honest newspaper must be honest alike in its convictions, its teachings and its business. It must be honest in its appeals for patronage as well as honest in its appeals for honesty in the public and private circles which it criticizes. It must be honest in its circulation; honest with its advertisers; honest with all who have business relations with it. When it claims circulation, it must have it in *bona fide* subscribers or purchasers, and not in exaggerated figures or in unreal, unpaid and returned copies. When it claims advertising, it must be for the purpose of honest advertising, all paying the same prices for the same service, and not in bogus advertising from free to any price that can be commanded. The public journal that would invite public respect must be the clearly honest newspaper in its news columns, in its editorial columns, in its advertising columns, and in presenting its claims for patronage. As the intelligent business public is never misled by the dishonest newspaper, in journalism, as in every other calling in life, "honesty is the best policy."

The principles herein set forth are the principles that should guide every newspaper. Editors and publishers unwilling to endorse, or incapable of conforming to them are unfit to undertake the responsibilities of journalism. It would be no more dangerous to the public safety to give dynamite cartridges to children for playthings than it is to entrust newspapers and irresponsible men with the power of the press.

Probably no class has suffered more injury from dishonest newspapers and unprincipled newspaper-men than the theatrical profession. It is to their interest, as well as to that of the public at large, that the character of the press should be elevated to that high plane which in too many cases it has not yet reached.

TOO BAD.

BOSTON feels hurt because the *Sun*, of this city, spoke of the "trial performances" of Shenandoah in the Hub last season. The *Transcript* retaliated with the unkind remark that "New York is a big city and can, perhaps, brag of the largest population, the biggest municipal debt and the most complete

rule of foreigners on record in this country," while the *Post* seizes the opportunity to observe that "provinciality is apparently ingrained in the New York critics." As a matter of fact, the *Sun* was wrong. Shenandoah was written for the Boston Museum, where it was played for six weeks, although a distinct impression got abroad that it was a failure. Mr. HOWARD corrected the mistakes of the original work, revised it thoroughly and strengthened it somewhat before submitting it to the final test of a metropolitan production. Respecting our contemporaries' outburst against long-suffering New York, we are inclined to think that, like our Chicago brethren, they are suffering from an attack of progressive amnesia. A cure may not be expected, if at all, until after they have inspected our World's Fair at Central Park in 1892.

LITERATURE AND DRAMA.

WILKIE COLLINS, whose death has sent a pang of regret through the ranks of readers of good fiction both in England and America, was ambitious to be a successful playwright and made several futile attempts to achieve success in that field.

It would seem that his genius for inventing plot and for painting character—as exemplified by his many powerful novels—would have stood him in good stead when it came to dramatic writing. But his plays were badly constructed, jerky in action and, without exception, worse than mediocre from almost every point of view. The matchless skill with which he unfolded such absorbing tales as "The Moonstone," "Man and Wife," "The Woman in White" and "No Name," availed not when he turned from literary narrative to the sharper and quicker medium of dramatic action.

As with WILKIE COLLINS so was it with THACKERAY, DICKENS, READE and the other crested knights of the golden period of novel-writing in this century. Their work did not command upon the mimic stage the triumphs which it won in the field of literature.

It is the same to-day. Although the cry frequently goes forth that the hope of a revival of dramatic authorship in its best estate depends upon the coöperation of our literary men, the occasional incursions into that domain of such shining lights as WILLIAM DEAN HOWELLS and BRET HARTE have not been productive either of encouragement or promise in that direction. Even when they have supplied their deficiency in knowledge of theatrical technique by collaboration with a practical and experienced hand, they have failed to produce works that possessed permanent artistic value, or even the elements of transient popularity.

Non omnis possumus omnes; ergo, every man to his trade. The trade of the literary man is a very different thing from the trade of the dramatist. Each pursuit has its special requirements, and the talent and training and habits of life and thought which equip certain men for the one generally unfit them for the other. At least this is the conclusion to which we are led by an examination of dramatic history.

MORE PODSNAPPERY.

THE *Whitall Review*, of London, pronounces the suggestion that a combination exists between a portion of the English press to make the visit of the KENDALS to America a failure to be "too ridiculous," an opinion in which THE DRAMATIC MIRROR concurs.

But if there is no conspiracy, it is not so plain that a deliberate attempt to belittle and injure Mr. and Mrs. KENDAL, both in their personal and public capacities, has not been made by a certain section of the London press and echoed by a similar class of publications on this side.

Indeed, it is a matter of record that the estimable actor and actress in question have for long been the objects of gratuitous scoffs and sneers from the gutter-press in the British metropolis. That the congeners of the latter in this city have taken their cue from that quarter may not constitute a conspiracy in the narrow sense of the word, but it at least indicates a unity of effort in the line of abusive aggression.

The *Review*, which in its discussions of international dramatic questions is always displaying ignorance of facts and crabbed insular "peculiarities," by the way, states as

the reason why the alleged combination is impossible that "it is unreasonable to suppose that any writers of the English press should wish to see their leading representatives of English comedy turn out to be failures in an English speaking country; while as for the Americans, they seem to possess so little native dramatic talent that they ought to be very glad to receive visits from our actors and actresses."

Hoity, toity! If we believed that it was in the patronizing fashion indicated by the *Review* that English professionals projected their trips to this country, we should feel justified in narrowing such expeditions from an art to a political significance, and declining to extend to a crowd of inflated Gascons the hospitality and fair judgment which, as a nation and public, we deny to no alien that is worthy of it. But our English visitors are not the cads that the *Review* would have us believe; nor is the Podsnappery, of which it is such a conspicuous exponent, reflected by the well-informed and reliable British press.

But because we receive the flower of the talent of England, like the genius of France, Germany and Italy, with uniform courtesy, and view its exhibitions with impartial eyes, it does not follow that we thereby either underrate or ignore the equal claims of our own artists. We welcome the KENDALS and their confederates from the other side because our players have accustomed us to good acting, and we are glad to monopolize the best histrionism of the whole world, even if our foreign friends are bereft in the process.

A MISTAKEN IDEA.

A CONTEMPORARY, speaking of the batch of unexpected withdrawals from the stellar field this season, asks: "What is the matter with the actresses? Are they really physically unable to act? Are they too rich? Do jealousies prevent their appearance?" Then it continues: "This is an important topic. A large portion of the coming season's attractions have been canceled, and the public ought to know something about it. There is one redeeming feature of these withdrawals. Perhaps with the more notable out of the way some of the lesser stars may be better appreciated and rise to the first magnitude."

The situation is not so serious as all that. Five star actresses, ranging from Mrs. PORTER up to Miss ANDERSON, have left the arena temporarily, but their defection does not render the remaining list particularly barren or noticeably scant, and we are brought to the conclusion that our pessimistic contemporary resorts to hyperbole when it says that "a large portion of the season's attractions have been canceled."

As for its queries and its assertion that the public has a right to know why the withdrawals in question have been made, we submit that they partake of the character of impertinences. It is none of the public's business whether the actresses are physically incapacitated or not, or whatever may be the reasons for their retirement.

The custom of certain newspapers in feeding the public curiosity respecting the private affairs of professionals, has increased that desire for information to a degree which may be fitly described as rapacious, and the result is that their readers have come to look upon the publication of every conceivable form of contraband gossip as a privilege, if not a right, and to demand it in large quantities.

It is the prevalence of this mistaken idea which causes our contemporary to ask, with a show of offended authority, for bills of particulars in the cases of the delinquent stars.

THE *Detroit Free Press* says that HELEN DAUVRAY's collapsed tour is what Brother WANNAMAKER might call a star route canceled.

THE sidewalk in front of the Bijou Theatre is now as free from objectionable loiterers as the police can keep it and the improvement is appreciated alike by respectable patrons of that establishment and pedestrians on Broadway. The removal of this nuisance, in consequence of THE DRAMATIC MIRROR's prompt and efficient action in bringing it to the notice of the proper authorities, has not only proved a source of relief to the community, but has also lifted an unjust reproach from the profession. It was formerly the erroneous but general supposition that the

crowd of idlers which, until recently, infested the approach to the Bijou was composed of actors.

THE profession relies on THE DRAMATIC MIRROR's Dates Ahead department to keep regularly and reliably informed of the whereabouts of the stars and traveling companies. By means of the information thus provided, the possibility of prompt communication between managers, local migratory, actors and their friends, and all others having business with professionals, is maintained from the beginning to the end of the season. With the coöperation of managers and agents, and the services of our vigilant and active staff of six hundred out-of-town correspondents, we are able to make this constantly changing theatrical directory remarkably complete. Last week, for example, the Dates Ahead occupied one entire page of THE MIRROR, and gave the routes of three hundred-and-forty organizations.

A BOSTON critic, bristling with righteous indignation, desires an early reply to the following questions: "Is Boston the 'leading show town of the country,' the cultured city, the city boasting of the oldest stock company in the country, to harbor second-rate traveling companies in cast-off metropolitan successes? Are we to sit tamely by and permit managers of that city, which wants all others to truckle to it, to send here the same companies which play all the leading one-night stands from Maine to Mexico?"

ALTHOUGH the season is young—still in its infancy, so to speak—the strong attractions have already begun to show their strength and the weak ones their weakness. We are authoritatively advised of the gratifyingly prosperous start effected by a number of new dramatic enterprises, while on the other hand word reaches us that several organizations that entered the field with brave banners and blaring trumpets are on the brink of disaster. It is the old, old story, which each new season repeats.

AN item has been going the rounds of the press to the effect that "What Makes the Actor," by JULIAN MAGNUS, is causing much discussion in the dramatic profession. We should think that a solution of what makes the audience would easily settle that point.

THUS far that species of dramatic experiment called Author's Matinee has proved unsatisfactory in this city. The fact that a manager has not sufficient faith in a new work to put it on at night with the intention of getting a run out of it pre-supposes its inferiority. And we believe that almost without exception all the plays tried here during recent years in this fashion have been either artistic or pecuniary failures. In London the custom has been attended with better results, in many cases offering special advantages to author, manager and actors.

THE ingenuity and bad taste of certain modern methods of advertisement were strikingly illustrated by the *World*, which interwove, in its account of WILKIE COLLINS' dying hours, several allusions to the continued story "Blind Love," now running in its Sunday issue. That novel, by the way, was not written exclusively for the *World*, as it ostentatiously states. It is also appearing in the London *Illustrated News* and other journals.

IN the new Madison Square Garden there will be a theatre devoted to refined variety entertainments, or "vaudeilles," as they are euphemistically and erroneously called. The outcome of the experiment of making that class of performance a fashionable fad, and charging first-class prices for the privilege of witnessing it, will be awaited with interest.

THE experience of Mr. MANSFIELD appears to have been lost upon Mr. DALY, whose company, it is announced, will play the "off" season at Mr. IRVING's theatre in London next year. The plan of taking American companies to the other side during the Summer months is a luxurious form of advertisement, as many have found to their cost. It is a question whether the prestige sought, if found, equals the outlay involved.

THE USHER.



Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Hamilton is the third county of this state in area and the smallest in point of population. Within its boundaries there are only thirteen hundred voters, the majority of whom are Democrats.

It is the least known and least frequented portion of the great tract that the old maps call the North Woods, or Adirondack Wilderness. Here the speckled trout abound in many streams and such big game as deer and bear are plentiful in the trackless forests. Exquisite lake and mountain scenery enchants the eye and nature is seen in her wildest and most beautiful phases.

I have been spending a week in that country, roughing it, hunting the deer, and incidentally drinking health and refreshment in copious draughts from the spruce and hemlock perfumed air.

The inhabitants—mostly guides, hunters and lumbermen—are peculiarly isolated from the outside world (it is thirty miles by stage-coach, where I sojourned, from the nearest railway station) and their simple habits and rugged virtues make them decidedly interesting to one that has just turned his back on the great metropolis and its heterogeneous dwellers.

Their truth and honesty are as conspicuous as their prowess and courage; they talk little, but generally to the point, and they cultivate a subjugation of emotion and a pithiness of expression that are both delightful to the student of human nature.

Their simplicity is not altogether homely; the element of the heroic enters into many of the stories of their lives, and some of them are as rudely picturesque as their beautiful mountains, above which the low-hanging clouds wreath in fantastic forms, alternately frowning a dull grey upon the peaks, or breaking so that the sun's smiles may be reflected from the blue lakes around which they stand, silent sentinels.

Some Bret Harte or Edward Eggleston will one day find and study this sturdy and interesting type that flourishes within one day's journey from Broadway and then new blood will be let into that department of native fiction and drama which deals with the fast-decaying American romance and American character in their simplest yet most admirable aspects.

My patriotic Chicago contemporary, *America*, is a little mixed when it says that the tragedy in Brooklyn last week, by which a millionaire manufacturer was shot dead by a pauper inventor who claimed that his brains had enriched the other, while he (the inventor) was denied the sum necessary to get him in a charitable institution, has its counterpart in a play called *The Middleman*, which was produced in London last week.

Reference to the plot of Henry Arthur Jones' drama will show that it bears no resemblance to that tragedy in real life. In the play the inventor becomes rich, while the manufacturer is reduced to pauperism, and the former sets an example in Christian charity by forgiving the latter the wrongs suffered at his hands.

The circumstances of the tragic occurrence in Brooklyn were intensely dramatic, but further than that the chief actors were respectively an inventor and a manufacturer its features in no manner suggested *The Middleman*.

Ibsen's plays—or some of them—will soon be introduced here.

The Doll's House is to be presented in German at Amberg's on Thursday night under the title of *Nora*—the same name, I believe, which M. djeska used when she did it a few years ago, somewhere out of town.

Mr. Palmer announces *The Pillars of Society* as a feature among the novelties secured for the Madison Square season, and it is given out that the same piece will be played anon by Professor Sargent's pupils at the Lyceum.

Mr. Palmer, while in London, arranged with Frederick Archer—to whose efforts the successful introduction of Ibsen's works on the English boards was due—for the payment of royalties to the author. Of course, as the

plays are published abroad, they are unprotected in this country. All the same, Professor Sargent and Mr. Frohman will be doing only what is fair and honorable if they recognize a brother-manager's precedence in the premises, and abandon the idea of doing *The Pillars of Society*.

In the latest funeral oration by the greatest orator that speaks the English language, and by that I mean Robert Ingersoll, of course, occurs this superb example of poetic thought and exquisite imagery:

When the day is done, when the work of a life is finished, when the gold of evening meets the dusk of night, beneath the silent stars the tired laborer should fall asleep. To outlive usefulness is a double death. "Let me not live after my flame lacks oil, to be the snuff of younger spirits." When the old oak is visited in vain by Spring, when light and rain no longer thrill, it is not well to stand leafless, desolate and alone; it is better far to fall where nature softly covers all with woven moss and creeping vine.

How aptly do these eloquent words apply to the actor, grown old in service; to the actress, who has outlived her power, and whose young rivals threaten to usurp her sceptre!

As Mary Fiske once wrote, it is best that these "should fittingly sweep down the breeze, like brilliant Autumn leaves, passing from view in all the splendor of crimson and gold, rather than survive the blasts of Winter, to be pushed off in their withered state by the little buds of Spring."

The fine painting by Abbott Graves, called "The Flowers of Paris," which has been on exhibition for some time in Kirkpatrick's window, where it has attracted much attention, was bought by Manager Palmer on Saturday last for \$500. The artist is Louis Aldrich's son-in-law, who is rapidly achieving distinction in Paris.

The veteran English playwright, Edward Laman Blanchard is dead. He could remember Edmund Kean and Charles Kemble, while his recollections of Mrs. Glover and Madame Vestris in the days of their youth and beauty were vivid.

Clement Scott says of him, that he had only one strong aversion in life, and that was the strongest aversion to saying ill-natured things about his fellow creatures.

For nearly forty years Blanchard wrote the pantomime "openings" for Drury Lane. They abounded in clean fun and merry verbal gymnastics.

"As an exponent of fairy mythology," says Mr. Scott, "he seemed to be a Countess D'Alnoy, a Perrault, an Anthony Hamilton, a Keightley, and the Brothers Grimm, all rolled into one; and, although in the course of nearly two score years he had necessarily to revert more than once to the same theme for theatrical exposition, his Jack had always some fresh giants to kill or some new and original beanstalk to climb up; his Puss always wore a new and hitherto unheard of pair of boots; his Children in the Wood always found a fresh variety of Wicked Uncle; and his Cinderella never failed to have distinctively spiteful sisters, and a glass slipper of entirely novel design."

A LIVELY STUFFED DOG.

"The new farce comedy, *A Stuffed Dog*, is doing splendidly on the road," said H. S. Taylor in answer to a *Mirror* reporter's inquiry the other day. "After a few changes have been made in the cast it will prove one of the best farce comedy successes of the season. We opened early in September at Elizabeth, N. J., and have been playing throughout New England, where the company is at present. The first week stand will be Williamsburgh, the company opening at the Lee Avenue Academy of Music next Monday evening."

"John A. Mackay has made a tremendous hit as *Tableau* the actor, and successes have also been secured by J. W. Herbert and Agnes Miller. I am satisfied with the piece, and think it's a money-maker. If I didn't, I wouldn't stick to it as I am doing."

HARLEM'S NEW OPERA HOUSE.

Oscar Hammerstein is the name of the enterprising manager who opens a new theatre in Harlem on Sept. 30. This establishment is to be known to fame as the Harlem Opera House. Ground was broken last October, and the work of construction has proceeded without interruption. J. B. McElfatrick and Son, who built the Broadway Theatre, are the architects.

The buildings stand on the North side of One Hundred and Twenty-fifth Street, between Seventh and Eighth Avenues. The Harlem Opera Hall, as the music hall is termed, occupies the front half of the lot. The Harlem Opera House takes up the other half of the lot, its side wall being on One Hundred and Twenty-sixth Street. The front of the Opera Hall is of white marble, elaborately sculptured, with allegorical and heraldic devices. The cornice of the Opera House is eighty feet above the sidewalk, and is surmounted by marble groups of heroic size, representing Terpsichore and her sister muses, and by figures symbolical of Music and the Drama.

The total length of the arcade and balcony

entrance is 130 feet. A stair-case of Italian marble is situated 100 feet back of the entrance. The foyer is divided from the auditorium by portieres of old gold. The seating capacity of the house provides for 1,800 persons. Each seat is twenty-two inches wide, upholstered in blue silk and plush. The stage curtain is the work of E. T. Harvey, and shows Shakespeare reading one of his plays at the Court of Queen Elizabeth.

There are twenty dressing-rooms, and the ventilation of the theatre has been carefully looked after. The stage is of ample dimensions, and twenty-three new scenic settings have been provided for it. The cost of the Opera House is said to have reached \$525,000. The house is to be opened with the Lyceum success, *The Wife*, under the personal direction of Daniel Frohman.

THE DRUM MAJOR'S HIT.

"You may say as coming from me," said Manager Albert Aronson to a *Mirror* reporter the other morning, "that business last week at the Casino for the first week of *The Drum Major* was greater than that of the first week of *The Brigands*, and that the opera is a pronounced monetary success. Rudolph Aronson is so assured of the good financial results that will accrue from the production that he has made no preparations whatever for any other opera to take its place until the return, Jan. 5, of the company now playing *The Brigands* on the road."

"There were certain things introduced into the Paris production of the opera that were not heard on the first night, not having been received in time, and they will be added this week. A march for the first act and a ballet for the second are included among the features to be added. The stage plots for the second act had also not been received in time, and an entirely new scene for the second act in light blue, silver and gold on the order of the pink scene in *Erminie* is also to be put on this week. It will be one of the prettiest scenes ever put on the Casino stage."

E. A. STEVENS' PROJECTS.

E. A. Stevens will sail for England on the *City of Paris*, Oct. 16. In speaking of his projected ocean trip to a *Mirror* reporter Mr. Stevens said:

"I am going over to prospect for an American manager who may entertain the idea that there are one or two things yet in the tight little island that would make money here. What the nature of the entertainment is that I have in my mental vision I am not at liberty to say. I shall be in London at the very height of the dramatic season and shall see everything that there is to be seen in the line of the drama, pantomime and vaudeville, and I have *carte blanche* to select the best that the English stage affords."

"The season of the attraction which I shall select to bring over here will begin in September of next year. It will be of the spectacular order and will require a large monetary outlay. That is all I can say just now. I will not return to America until the Spring and while away I shall make a very extensive Continental trip."

ROLAND REED'S SUCCESS.

Roland Reed arrived in this city from Rochester on Monday as gay and chipper as a bird.

"I've been out five weeks of this season already," he said, "and I've made a thousand dollars clear every week. I haven't had a losing night, and in Rochester last week, in spite of the rain, I did splendidly and could have played there a week. You know my record in Boston—two weeks to nearly \$11,000 in August and Manager Field told me I could have played there six or seven weeks to a steady run of good business. The *Woman Hater* is stronger than ever. I can't tell you, by the way, how much I regret the recent death of Mr. Lloyd, its author. It was a sad loss to the dramatic profession, for a man with his inherent delicacy and refined humor is greatly needed for the future of our dramatic comedy. Of the success of my leading lady, Isadore Rush, you perhaps, have already heard. Although she had never before appeared on the stage, the Boston critics never guessed that fact, and all treated her as though she were a professional with years of experience. You can imagine from that what her acting is."

"Have you any plans made for the future?" asked the reporter.

"As long as *The Woman Hater* makes this money for me I shall of course continue to present it. But still I am not of that kind who wait until a play is thoroughly devoid of the slightest drawing power before discard it. I have now a new comedy rehearsing daily for a production in the future, so that when I need it I am prepared."

MR. CHISNELL'S HIT.

On last Wednesday night, during the performance of the life-saving scene in *The Great Metropolis*, at Proctor's Twenty Third

Street Theatre, the projectile shot from the mortar to the wrecked ship struck Newton Chisnell who plays the role of Tom Kelly.

Mr. Chisnell sustained a painful scalp wound. His face was almost covered with blood, but he bore the pain stoically, and as the audience could not see him on account of the darkness which enveloped the scene, the performance ended without anyone in front of the stage being aware of the accident.

Office and Laboratory:

Recamier Manufacturing Company,
52 and 54 Park Place.

New York, Sept. 16, 1889.

Publisher *Dramatic Mirror*, No. 125 Fifth Ave., City.

Sir.—The results of the advertising of the Recamier Toilet Preparations and Medicines in the *New York Dramatic Mirror* have been most gratifying, and I take real pleasure in extending our contract with you. Enclosed please find copy for the next issue, and believe me,
Very sincerely yours,

HARRIET HUBBARD AYER,
President.

PERSONAL.

DANIELS.—Carrie Daniels is to sail for Europe in October, to fill an engagement in London.

SOTHEARN.—E. H. Sothorn, who was to have opened his road season in Lord Chumley on Oct. 26 at Harlem, will start out one week earlier to fill engagements in neighboring one-night towns, where Gustave Frohman has made arrangements for him to play on profitable certainties.

FORSYTHE.—Kate Forsythe is expected to arrive from England to-day (Wednesday) on the *City of Paris*.

BOYLE.—Anna Boyle, the well-known actress, was quite ill with heart trouble while filling her engagement at Elmira, N. Y., last week, but despite her illness she courageously enacted her role from beginning to end.

SALVINI.—Signor Salvini sailed from Havre for this country on Sunday. It is reported that his opening at Palmer's Theatre will be postponed to Oct. 14.

KENDAL.—Mr. and Mrs. Kendal are expected to arrive here on the *Servia* next Sunday. They open at the Fifth Avenue Theatre on Oct. 7.

BENNETT.—Johnstone Bennett, who has been with General George Field's camping-out party in the Adirondacks, has returned to New York, and is making preparations to join the company for which she has been engaged this season.

WILLER.—George A. Weller and wife (May Nevada) were the lucky owners of the ticket \$1,887, which drew a prize of \$200 in the lottery recently. Both the lucky winners are with the John Dillon company.

SHANNON.—J. W. Shannon has recovered from his recent illness and is up to his ears at work revising and adapting plays at his office in the Broadway Theatre building.

DYLLYN.—The mother of Bernard Dyllyn died at Victoria, British Columbia, on Sept. 10.

CRANE.—William H. Crane appeared at the Chicago Opera House last Monday night as Papa Perichon and also as Dr. Richard Glynn in *The Balloon*.

MAHÉ.—Edouard Mahé, the brilliant Parisian *chroniquer* and correspondent of the *Nation* (Brussels), sailed from Paris last week for Buenos Ayres. After a tour on the South American Continent, Mr. Mahé will come to New York and Boston, and deliver several lectures on the "Ethics of the Drama."

THORNDYKE.—Louise Thorndyke will be in the cast of *Our Flat* at the Lyceum Theatre.

KELCEY.—Herbert Kelcey is reported as entirely recovered from his recent knock in Salt Lake City.

MCDOWELL.—Eugene A. McDowell has resigned from the Clara Morris company.

FULLER.—Advices from England confirm the report that Loie Fuller has engaged the Globe Theatre until December 15, and it is reported that she will produce *Caprice* there. The date of the presentation is October 3, and among the Americans in the cast will be Nellie Lingard and Harriet Ford.

CLARKE.—H. B. Clarke, manager of the Academy of Music, Halifax, is in the city.

PALMER.—A. M. Palmer yesterday attended the funeral of Mrs. B. H. Butler at Philadelphia.

BELLINI.—Laura Bellini is not exactly suited with any of the offers she has received for this season and is hesitating between grand and light opera. Her voice and taste are better suited to the more serious department of the lyric stage and she is further equipped with an extensive repertoire of standard roles. On the other hand comic opera offers greater pecuniary inducements. Whichever Miss Bellini decides upon, the manager and public will be gratified, for she has few rivals when it comes to a question of proficiency in vocal art.

WHELOCK.—Joseph Wheelock, Jr., the son of the well known actor, will make his first appearance shortly in support of Richard Mansfield. He is only eighteen years old.

BLANDE.—W. E. Blande and wife (Eleanor Carey) have been spending the Summer among the Canadian lakes.

AT THE THEATRES.

THE UNION SQUARE.—LOVE AND LIBERTY.

Henry D'Angers..... Clarence Handyside
Baron Reichfeld..... Ralph Delmore
Dr. Flandrin..... W. B. Arnold
Col. Dupré..... Henry Holland
General Goussier..... Walter Fletcher
George Cheville..... Victor Hammond
Sergeant Rully..... Amy Busby
Louise Reichfeld..... Helen Barry
Adrienne D'Angers..... Helen Barry

An expectant audience assembled at the Union Square Theatre on Monday night to see how the English actress, Helen Barry, would succeed in her new romantic drama, *Love and Liberty*. The piece is an adaptation by T. Malcolm Watson from a story by Charles Gibbon called "For the King." A French play entitled *Marquis Caporal*, from the pen of Victor Sejour is said to owe its inspiration to the same source. Before long an English version by Louis Nathal of Sejour's play is to be tried in Brooklyn under the name of *The Suspect*.

Love and Liberty deals with incidents of the Franco-Prussian war. The dramatic groundwork is based on the marriage of Adrienne Reichfeld, a noble-hearted girl of German ancestry, to Henry d'Angers a patriotic Frenchman of noble birth. Henry is ordered to the front, and after announcing the necessity of his immediate departure leaves his overcoat containing valuable papers for a short time in the room with his wife. In the meantime, Baron Reichfeld the father of Adrienne arrives on the scene disguised as a spy and steals the papers. After discarding both Adrienne and her sister Louise for declining to return with him to Germany, he makes his escape.

Col. Dupré, who subsequently turns out to be an arch villain, causes Henry's arrest for the loss of the papers. Although sentenced to death, Henry eludes the vigilance of his guards and re-enlists under an assumed name, winning distinction and promotion in the French army at Metz. Adrienne also takes an assumed name, and with the assistance of Dr. Flandrin is allowed to live in a cottage at Metz, having been informed of her husband's whereabouts. Colonel Dupré seeks to marry her, and the doctor advises her to consent in order to gain time.

This brings about endless complications, and Adrienne is kept on the stretch of agonizing emotions for several acts.

Baron Reichfeld is captured and ordered to be shot as a spy. In trying to escape, he is mortally wounded, but before dying he un-masks the treachery of Col. Dupré, who has been selling military secrets to the German government, and also confesses that he purchased the papers from Henry's overcoat, thus restoring the good name of the latter and enabling him to throw off his disguise and claim Adrienne as his wife.

It will be seen that the plot is composed of somewhat trite material. There is no particular cleverness in the dialogue, and the comedy element is decidedly attenuated. The story leads up to a theatrical climax in the fourth act that a superior cast might have made quite telling. The play is devoid of literary merit, and the most well disposed of critics could not call the performance a success.

Helen Barry again proved to a New York audience that while she is a handsome woman of liberal physique, and an actress of fair ability, she lacks the magnetism, the *feu sacré*, or whatever you choose to call it, to inspire interest, enthusiasm and applause. Her impersonation of Adrienne was on the disastrous level of histrionic mediocrity that will ever prove fatal to stellar ambition. There is a subtle distinction on the part of an audience between real and simulated emotion that cannot be ignored. Miss Barry's emotion is well regulated but it appears to be of the mechanical order that never arouses applause or evokes tears of sympathy for the suffering heroine. The best thing she did during the evening was her assumed coquettishness to avoid detection in Adrienne's disguise as a French peasant-girl. Still, it was a preposterous absurdity to have her introduce in a camp of French soldiers the Gallic dialect of a French girl trying to talk English.

This absurdity was enhanced by having an Irish sergeant treat his French companions to a bogus of genuine mawk and which they seemed to comprehend by some sort of singular intuition. It is but fair to state that Walter Fletcher, who portrayed this character, is a good actor, and his singing of "Whiskey, you're the devil," without musical accompaniment, showed him to possess a voice of striking sweetness. Ralph Delmore gave a strong rendering to the role of Baron Reichfeld and his death scene provoked hearty applause. W. B. Arnold as Dr. Flandrin, offered an excellent character sketch of a genial and wide-awake family doctor. Frans Reinan looked villainous enough as Col. Dupré, but why an actor with a pronounced Teutonic accent should be selected to depict the role of a French officer, is one of those theatrical problems that would be difficult to solve. Clarence Handyside looked handsome as Henry d'Angers, and proved himself a competent actor as well.

Henry Holland presented a fine military ap-

pearance as General Bluet, and his pomposity was not out of keeping with his executive duties. The George Cheville of Victor Hammond was not a particularly brilliant effort, nor was the histrionic work of Amy Busby as Louise of a very startling order. Owen Neil was a huge family servant, and looked like an attenuated giant. The rest of the cast was fairly acceptable, and a similar verdict applies to the scenic effects. The costumes were designed by the French artist, Baron C. de Grimm.

PEOPLE'S.—WIFE FOR WIFE.

Edward Walton..... John A. Stevens
Richard Singleton..... Arthur Sprague
Dr. Achille Vernon..... Logan Paul
Barney Elliott..... James E. Smith
Archy..... Dan Kelly
George..... Davenport Debus
Edith Walton..... Florence Elmore
Grace Courtwright..... Tessie Butler
Euphemia Walton..... Mary Gray
Martha..... May Bird

John A. Stevens gave his new play, *Wife for Wife*, its first metropolitan production before a good-sized and friendly house at the People's on Monday night. The piece is a domestic drama of the emotional type, but its sombreness is agreeably brightened with some excellent comedy-roles. The playwright has again introduced the feature of the temporary mental derangement of the hero, which is somewhat reminiscent of *Unknown*. In real life such cases of alienism as Mr. Stevens portrays in a polished manner are of rare occurrence.

The plot is based on the perfidy of George, an ostentatious body servant of Edward Walton, a Southern gentleman of the ante-bellum days. George labors under the delusion that his master had sold his wife into slavery for some sinister reason, and he nurtures his grievance silently in his own bosom with great subtlety until he succeeds in falsely accusing the wife of his master of an intrigue with a former lover. Strong emotional scenes and climaxes flow frequently after the villain succeeds in instilling the poison of jealousy into his master's mind. George finally dies by poison that he had intended to administer to his master.

The play was warmly received throughout, and the star and company received calls after every act. Although Mr. Stevens did not look the ideal Southern gentleman, he gave a powerful impersonation of the role. He was strongly supported by Florence Elmore, Arthur Sprague, Logan Paul, Davenport Debus and the remainder of the cast. Mary Gray was very clever as Euphemia Walton, a love-sick maiden of uncertain age. May Bird was amusing in a black-face soubrette part, and injected some hilarity into the play. Next week, Paul Kanwar.

VICTORIA VOKES IN BROOKLYN.

HUSBY.

Mr. Jonathan Haggerty..... Evelyn Vernon
Major O'Braggerty..... Fred W. Sidney
Bella..... Charles W. Butler
Mr. Isaac Scratched..... Leighton Baker
Mrs. Cattermole..... Anna de Roussac
Mrs. Haggerty..... Gertrude Wood
Mrs. O'Braggerty..... Victoria Vokes

The Lee Avenue Academy was crowded on Monday night with an audience assembled to welcome Victoria Vokes, who began her American tour in Philadelphia last week. Miss Vokes is held in agreeable remembrance by playgoers as one of the cleverest of the famous Vokes family, and her acting and singing are marked with the distinguishing *verve* and sparkle which also characterizes that of her sister Rosina.

In feature and manner, Miss Vokes is the embodiment of comedy—her heels, elbows and shoulders being all seemingly endowed with acrobatic vivacity and fun. She sings effectively, and possesses the valuable family characteristic of clothing rather broad situations and speeches with a demure harmlessness which is inimitable.

A double bill was presented, the first part consisting of a one-act comediella entitled *A More Cipher*, in which the star does not appear. Although cleverly enacted, it proved rather a tame affair and is hardly a fitting prelude to the two-act farcical comedy, *Hussy*, which brings on Miss Vokes as the dashing Mrs. O'Braggerty. This piece veers rather to farce than artistic comedy, and in the finer lines, the star showed to much better advantage than in the decidedly hysterical portions, which will stand a judicious touting down. The support was excellent, and the fact that an Eastern District audience was roused to a state of smiling enthusiasm is one of the surest proofs that the evening's performance was a success.

WINDSOR THEATRE.—VIRGINIUS.

The regular season at the Windsor Theatre opened on Monday with Louis James' company in *Virginus*. A large and superior audience was in attendance. The splendid tragedy was interpreted with a histrionic excellence leaving little to be desired.

Louis James' impersonation of *Virginus* is too well known to need criticism; he never acted better. The audience appeared delighted with Mabel Amber who filled the role of *Virginus* with a naive grace of the most captivating character combined with considerable force and pathos. Fanny Gillette played *Servus* cleverly, giving a somewhat humorous coloring to the part. F. C. Mosley is entitled

to high commendation for a masterly impersonation of *Scyllus*. H. C. Langdon also was very strong as *Dentatus*, both gentlemen being warmly applauded. As *Appius Claudius*, Edwin Ferry presented a well conceived view of the sensual tyrant, but was rather weak in the prison scene. Harry Leighton, as *Caius Claudius*, played carefully, but in an ordinary declamatory manner. S. B. Stephany as *Numatorius* tell short of the dignity of the part. The rest of the cast was acceptable.

The supernumeraries were numerous and well drilled, but were singular in one respect—they remained in fixed attitudes and betrayed no interest in the lines spoken by the principals.

GRAND OPERA HOUSE.—SWEET LAVENDER.

Sweet Lavender, a play of "linked sweetness," which had a successful run at the Lyceum last season, was presented at the Grand Opera House on Monday night before a large audience. A. P. Burbank made quite a hit in the role of Dick Phenyl, the noble-hearted old reprobate, and Lillian Chantore gave an efficient impersonation of Minnie Gillfillan, the very English girl in love with an American who has saved her life by drawing her from under the wheels of a Paris fiacre. As her aunt says she should never have selected such a person to save her niece's life, so that it is hard for her to decide to take an American husband. Her efforts to conceal her love under the mask of English propriety, and her anxiety not to lose her lover altogether give opportunity for very amusing scenes, which were thoroughly enjoyed by the audience.

Kate Lester, as Ruth Holt, filled her sad role with quiet dignity. Ethelyn Friend, as *Sweet Lavender*, was very girlishly naive, while Cyril Scott, as *Clement Hale*, made love in a boyish manner. R. F. Colton, as *Geoffrey Wedderburn*, did well in the little allotted to his part, which consisted in a sudden excited appearance, an apoplectic fit and a quasi death-bed restitution.

KOSTER AND BIAL'S.—FAUST ON TIME.

A new burlesque by Frederick Solomon, entitled *Faust on Time*, was presented at Koster and Bial's Concert hall last Monday night before a large audience. The burlesque proved quite acceptable and has been well staged. The music is pretty and the dialogue was at times quite funny. Louise Dempsey, Jennie Joyce and Connie Leslie played the principal parts satisfactorily, and the comedy role was ably enacted by John W. Ransome.

The chorus girls are pretty, shapely and well drilled and the costumes in good taste. In addition to the new burlesque the bill includes Eldora, the Demon Juggler, who is decidedly clever, Lester and Allen and Jules Keller. The entertainment concludes with *Sim Dempsey's Visit to Paris*.

AT OTHER HOUSES.

Lord Chumley continues its prosperous career at the Lyceum Theatre where Edward Sothorn's impersonation of the title role is entertaining full houses nightly.

Bootties' *Baby* is meeting with similar success at the Madison Square, and celebrated this week its semi-centennial performance at that house.

Corinne began her second week's engagement in *Arcadia* at the Third Avenue Theatre on Monday night, and the audiences continue to be numerically large and vociferously enthusiastic.

Comic opera holds its own with *The Oolah* at the Broadway, *Clover* at Palmer's Theatre and *The Drum Major* at the Casino.

The light house and the life-saving scenes of *The Great Metropolis* are theatrical effects that continue the talk of the town. Hence Klaw and Erlanger are having a run at the box-office of Proctor's Twenty-third Street establishment.

Tony Pastor's is devoted to a lively variety entertainment this week furnished by Harry Kernell and his talented associates.

MR. DAVIS' ENTERPRISES.

J. Charles Davis is looming up prominently in the theatrical world. Mr. Davis, since he severed his business relations with H. C. Miner, is branching out for himself in more than one direction, and even now controls several large attractions.

"I have sold out my entire interest in Randall's Theatrical Bureau to W. W. Randall," said Mr. Davis to a *Manassas* reporter the other day, "and beyond having an office there, have nothing to say in its direction. This season I intend devoting entirely to the tour of the Emma Juch Opera company, although I have an interest besides that in a comedy attraction that is now in England. In the Juch Opera company we shall have from 100 to 110 people and we are now making arrangements with a railroad for a special train of cars, including one hotel car, two baggage cars, a property car and three sleepers. Our season opens in Philadelphia Oct. 21, and we shall then play in all the principal cities through to the Pacific Coast and then back again. Charles E. Locke, my assistant manager, has all the wardrobe, scenery, cos-

tumes and paraphernalia of the National and American Opera companies. Preparations for the opening such as rehearsals, touching up of scenery and fitting of wardrobe, etc., are now going on in four different cities.

"We are confident that we have the most imposing list of principals, headed by Miss Juch, and our tenor, Charles Hedmont, that was ever connected with any one English grand opera organization, and I honestly believe that this company is getting better terms from managers than most people would believe. In Manager Al Hayman's opinion, our season on the Pacific Coast will be the largest ever played there by any operatic company. In the Spring we will return to this city.

"Besides perfecting the plans for the Juch Opera company tour I am booking the route of Herrmann, the magician through this country for next year, which begins about the middle of September. As you know I have a contract with him for next year, but what you probably don't know in connection with that contract is that each party to it has deposited \$5,000 in the North River Bank for the faithful performance of his part of the agreement. Mr. Herrmann will make his thirty-six weeks tour in this country next season in a special hotel combination car.

"At the conclusion of Mr. Herrmann's American tour, which closes, by the way, in San Francisco, the magician goes to Australia, New Zealand, Japan, China, India and the Malay and Dutch East Indian Islands, returning to this country through the Suez Canal, playing at Gibraltar and stopping at London, though it is not settled that he will play there yet. Altogether he will make a complete tour of the world, arriving here in time to open in December, 1891."

OBITUARY.

WILKIE COLLINS.

Wilkie Collins, the novelist, died at London last Monday, at the age of sixty-five. He had been a great sufferer for several years from acute attacks of gout and rheumatism.

He made various attempts to write original pieces for the stage and never proved as successful in that field as he did as a novelist. Two of his plays, *The Light House* and *The Frozen Deep*, were brought out by amateurs, Charles Dickens appearing in a performance of the latter piece before Queen Victoria.

Mr. Collins made a dramatization of his novel "The Moonstone," which was produced at the Olympic Theatre in 1877. His play *Rank and Riches*, produced at the Adelphi Theatre in 1883, was a failure. Among the more successful dramatizations he made from his numerous novels were *The Woman in White*, *Man and Wife*, and *The New Magdalen*, which were performed in England and in this country. The *New Magdalen* was the best of his dramatic efforts, and was favorably received when translated and produced in various European countries.

MRS. B. H. BUTLER.

Mrs. B. H. Butler, the widow of B. H. Butler for many years the advance agent and manager of A. M. Palmer's and Shook and Collier's road companies, died in Philadelphia at noon on Sunday last, after a long and most painful illness. Mrs. Butler, although she was never upon the stage herself, was well known in theatrical circles. She was a most kind and loving wife, and a loyal, devoted friend. Her loss will be sincerely mourned by all who were ever fortunate enough to know her.

THE MONUMENT TO MARY FISKE.

The personal friends of the late Mary H. Fiske have raised a private subscription for the purpose of raising a suitable monument over her grave in the cemetery, near Hartford.

It was planned that the necessary sum should be collected without publicity, in order that none but those that were the nearest friends of the lamented writer should be included in the list of subscribers. This idea has been faithfully carried out by Mrs. Louisa Eldridge, the life-long friend of the Giddy Gusher, and the monument will therefore typify the love and admiration of the givers.

Among those in the list of subscribers are A. M. Palmer, Henry E. Abbey, Frank W. Sanger, Denman Thompson, J. M. Hill, E. G. Gilmore, T. Henry French, Tony Pastor, H. C. Miner, J. W. Rosenquest, Daniel Frohman, Dr. T. S. Robertson, Harrison Grey Fiske, Jacob Hess, Joseph Howard, Jr., J. H. Ryley, DeWolf Hopper, and Joseph Haworth.

The design for the monument has been selected. When completed it will cost \$1,000. It will be placed above the grave in November.

One of the most elaborate scenes in the new play of *The Suspect*, in which Henry Lee is the star this season, under the management of Charles H. Hicks, will represent the encampment of the French Army on the frontier. As the curtain rises on the scene the army is hidden behind a dense fog which gradually lifts. The effect is new and will, it is thought, be very pretty.

THE HANDGLASS.

A WALKOVER.

Little Langtry stays abroad, hum, hum, hum;
 Exit Helen Dauvray Ward, tum, tum, tum;
 Mrs. Potter won't come home, mum, mum, mum;
 Julia Marlowe's all alone, yum, yum, yum!

↑ ↑ ↑

ARRANGEMENTS are said to be pending to secure Thomas Harrison, the "Boy Preacher," and his confrere N. S. Wood, the "Boy Actor," to appear at a New York benefit performance and sing in duet the beautiful song, "I'm Getting a Big Boy Now!"

↑ ↑ ↑

THIS is the delicate and withal forcible way in which a Texas editor expresses his disapproval of managerial enterprise:

"Miss Adelaide Fitz Allen, who comes here next week, must be a beautiful woman. If she were not, her manager, Harry Kennedy, would not have the gall to put out large lithographs of Mrs. Francis Folsom Cleveland to represent Miss Fitz Allen."

This makes us reminiscent of the Western club named in honor of Chauncey Depew, the members of which organization sent on to that gentleman to obtain lithographs for campaign purposes. Mr. Depew didn't have any fence-posters on hand, but wired his friend Forepaugh and in less than twenty-four hours one thousand glowing life-size representations of the genial showman were speeding across the plains to the waiting Kankakeesites.

↑ ↑ ↑

THE American papers announce that Sarah Bernhardt's daily household expenses average \$500 a day. The French journals say 500 francs and the English sheets put it at \$500. "You pays your money and you takes your choice."

↑ ↑ ↑

THE errors made in the newspapers throughout the country, in announcing the title of the play, *Bottles' Baby*, now running at the Madison Square, received the finishing touch last week when the "only dramatic and sporting paper on the Pacific Coast" announced that "*Bottle the Baby*" would be seen later on in San Francisco.

↑ ↑ ↑

WE are also indebted to an Occidental exchange for the following frank outburst of editorial feeling: "Emma Abbott, with characteristic and delightful audacity, dreams earnestly of singing *Eva* in *Die Meistersinger* and *Isolde* in *Tristan and Isolde*. And by the great horned spoon there's no certainty that she won't do it!"

↑ ↑ ↑

A CIRCUS band wagon tipped over while descending one of the steep hills in Kansas City recently and killed four good mules, while the six musicians escaped unharmful. And yet they talk of retributive justice!

↑ ↑ ↑

THERE ARE!

WHEN the song becomes a nuisance at the sixteenth verse or so, and you hope the singer's throat is very sore; then he prances gaily out and quite refuses off to go, for his friends in front insist on an encore. So he sings his simple ditty in a very fetching way, introducing something rhyming true to "tell on," but there are things, there are things, etc., etc.

↑ ↑ ↑

ON the second night of The Great Metropolitan extensive changes were made by the stage manager. Between the acts a sound of vigorous sawing came from behind the scenes.

"What are they doing?" asked a gentleman of one of the orchestra.

"Cutting out the third act," answered the musician promptly.

↑ ↑ ↑

IT is said that the elder Dumas wrote in *Madame Patti's* album: "Being a man and a Christian, I love to listen to your singing, but if I were a bird I would die of envy."

At a recent first night of a "musical farce-comedy" a disgusted reporter pencilled upon a card the following, which he sent behind to the acrobatic star:

"Being a newspaper man as well as a journalist, I am obliged to listen to your singing, but if I were an usher with six nights of this agony before me, I would go out and drink myself to death."

↑ ↑ ↑

THE operative stage annals fairly bristle with examples of six-syllabled, awe-inspiring nomenclature. The Russian librettist, Tschernichewski hides his head in deserved oblivion before the imposing Helene Hastreiter Von Schoenhoven de Vasco Burgunzio.

MRS. POTTER'S RETIREMENT.

The following letter recently appeared in the *London Era*.

To the Editor of the *Era*:

SIR.—As Mrs. Potter's business partner, may I ask you to contradict in your next issue the report, published in the *London* and *Paris* editions of the *New York Herald*, of Sunday, Sept. 24th, of her "possible retirement from the stage."

Yours faithfully,

EVYALE BELLEVUE.

Green Room Club, Bedford Street, Covent Garden. Charles N. Schroeder, who was to have been the manager of Mrs. Potter in this country this season, was seen on Upper Broadway.

"I know nothing about this," he said to a *Mirror* reporter, "nor do I know how the re-

port got abroad that Mrs. Potter was to retire from the stage. The only thing I know is that I was cabled that she was to take a rest for six months and that I should dismiss the company and cancel the tour in this country. This was done, and that is all I know of it."

SARGENT'S FOREIGN IMPRESSIONS.

Franklin H. Sargent, the well-known director of the American Academy of Dramatic Arts, arrived from Europe last week. To a *Mirror* reporter he said:

"I have been away just three months and I spent all that time in London. Of course I've seen everything and everybody theatrical, and can say that I know a good deal of the theatrical London of to-day. And there isn't very much to know, either. Precious little. Every single thing that's good over there will be here this season, except one man, and he is Beerbohm Tree. Macbeth was a failure and Irving will never do it here. Its effects are simply a reproduction of those of Faust. To a friend of mine who went to see him once behind the scenes and who had a long talk with Irving, the latter gave his one idea regarding acting by telling him to preserve his individuality no matter what else he did. But it seems to me that Irving mistakes mannerisms for individuality."

"I had a very interesting chat with Mr. Kendal. He had a great deal to say of his venture in America. He is a little bit fearful of it, I think. He recognizes that Mrs. Kendal is a new feature in theatricals here. That is to say, her style, her method, is entirely new to American audiences. I studied her very closely and came to the conclusion that she would take if only out of curiosity. I don't think that we will accept her, but we shall go to see her. She is the best reader of her lines on the stage to-day. No one I know of ever read her lines better except Adelaide Neilson. Mr. Kendal recognized the truth of what I said, and that the plays he was to bring over were not new, but he said that he felt that the sincerity—the heartfulness of Mrs. Kendal's acting would carry its way in any part of the world. That is very true. She is very womanly, very sympathetic."

"The best stage work I saw was done by Wyndham's company. Charles Wyndham seems to be the only man except Harris, of the Drury Lane, who is alive to the demands of the public. Mr. Wyndham has a very clever idea on his stage—that of sliding the sets off on rollers. Of course this requires room on the side of the stage but at Wyndham's theatre it works beautifully. In a long talk I had with Willie Edouin that gentleman told me that he thought that the time for horse-play, burlesquing and 'athletic' acting, as he called it, had gone by. He averred that he could turn a somersault and fall on his back as well as anybody but that he wouldn't do it. Our Flat is constructed on just those lines. It has a legitimate plot and very comical situations, but no suggestions of horse-play. It will be a success."

"There is a great deal of excitement on the other side over Ibsen, the Norwegian dramatist, and all the critics have taken sides, either for or against him. He will never be popular though. Several of his plays have been produced in English, but none of them have had a run. They are very interesting as political studies, and they are written like a political speech or a sermon. There is no following of the ordinary rules of dramatic construction, but they are usually simple natural stories of every day life. Yet the audience that I saw in London at his plays were carried away by them. They would laugh at the villain's discomfiture, cheer the moral axioms, and follow every word with the utmost attention. And yet there were long speeches that were simply declarations. The plays only appeal to the educated classes. Ibsen is a socialist—I shall bring out at least one of his plays, perhaps more at the School this season."

There was one thing that struck me in my business talks with managers. What we do in one hour takes them twenty-four. I tried to secure a play that had not been produced for fifteen years. An American manager would have decided whether to give it to me or not in ten minutes. I went every day to see the manager to get it and finally the time came when I was to sail away in a week. I gave him warning that I was going, and yet I sailed away without it, and it meant a loss to the manager of a handsome royalty for two years. Everything is slow and conventional and tied up with red tape. When you go to see a manager it is as hard work as to see the President. First there is the doorman, then the secretary, then the business manager and at last the manager himself. We have not much to learn from the prominent actors on the other side. They are usually of a better educated class and are men who see more of social manners and customs than we do and accumulate traditions which we have not. But there is not a comedian on the English stage—leaving out the stars—who rank with ours. They are all burlesque actors—every one of them.

The burlesque people, too, have a system of training that is very beneficial. The girls work for years for nothing, and are thoroughly drilled. In that way chorus singers and dancers are turned out who are really clever. In the legitimate influence of Irving and Ellen Terry is very marked. There is not an actor or actress on the English stage, with few exceptions, that are not followers of one or the other styles of acting. They have either the peculiar grace of Ellen Terry or the peculiar spasmodic and uneven delivery of Irving. The English actors stick to the book, and do not elaborate their text—seemingly not to have originality enough to do so. The principal thing about the English actor, too, is that he is more of a reader than an actor, while with the Americans it is *vice versa*. The former gets more points out of his lines than from his pantomime."

"Teaching is practically dead in England. Herman Vesin is the principal dramatic teacher there, and he is a mere rhetorician, or student of good English. I speak knowingly of this matter, for many years ago I took lessons of all the principal instructors there. The truth is, dramatic teaching is much more admired here to-day, despite the large amount of charlatanism complained of, than in any other country of the world, except France. But there it is useless for an American student to go until he or she has a thorough knowledge and a perfect pronunciation of the French language, and even then the French mode of acting is not adapted to our stage."

MR. ROWE'S BEQUEST.

The following letter from ex-Judge Frederick J. Gedney explains itself:

LAW OFFICE, FREDERICK G. GEDNEY,

31 NASSAU STREET.

NEW YORK, Sept. 19, 1889.

To the Secretary of the Actors' Fund.
 MY DEAR SIR: I have been standing to the affairs of the late George Fawcett Rowe, at the request of his brother and the Lotus Club. A letter from his brother, James A. Rowe of Milwaukee, Wis., states that in a letter dated May 12, 1889, he requested that his books here and in London be given to the Actors' Fund, and also two of the sketches and pictures. He left no will, and I will endeavor to get the books together, and the sketches that he speaks of, and give them, as he desired, to the Fund.

Yours truly,

FRED. G. GEDNEY.

Judge Gedney subsequently told a *DRAMATIC MIRROR* reporter that there appeared to be no doubt that Mr. Rowe had been married to Adelaide Arthur, but that the lady had not yet arrived. If she brought her marriage certificate there would be no difficulty about surrendering the effects left by her husband to which she would be legally entitled.

PROFESSIONAL DOINGS.

KATE FORTYTH, on her return to this country, will produce a new play by Sardou.

The company to support Mr. and Mrs. Kendal are to arrive in this country on Friday.

THE burlesque extravaganza of *The Spider and the Fly* will be seen at the Windsor Theatre in October.

MABEL FLORENCE, last season with Monroe and Rice, goes with the Devil's Mile company as soubrette.

EDWARD VROOM has been engaged by Lawrence Barrett for the production of *Ganelon*.

L. M. CARTER, manager of the Grand Opera House at Shreveport, La., is in this city booking time for next season.

BELLE STOKES, who was only engaged for the New York production of *The Will O' the Wisp*, is at liberty.

THE Amateur League have secured the Lexington Avenue Opera House for the evenings of Nov. 8 and Jan. 3.

J. C. CALLAHAN, of Fanny Davenport's company, has been engaged as leading man of Crestin Clarke's company for its preliminary season.

W. S. KUSEL, who was manager for seven years of the Academy of Music, Chicago, has been engaged as business manager and treasurer of *The Pearl of Pekin* company.

D. D. PRICE, who keeps a market at Court and Washington streets, Newark, N. J., announces that he has found a valuable Elks' Badge of the Baltimore Lodge which the owner can have by proving property.

WALTER EYTINGE, Arthur E. Fry and Josephine Bailey Eyttinge are recent additions to the Jay Hunt company, which is reported as doing a splendid business on the road considering the unfavorable weather.

MESSRS. SHANNON AND WILLIAMS have just completed a translation of Wicert's romantic play *Mit Fliegenden Fahnen* (With Flying Colors). James O'Neil is said to be negotiating for the purchase of the piece.

It is reported that A Noble Outcast company stranded at St. Peter, Minnesota. A local paper says of this company: "They were all of them ladies and gentlemen, and it is to be regretted that they did not meet with more liberal patronage."

MANAGER STEPHEN LEACH, of *The World Against Her* company, writes that the bill-posters in the one-night Wisconsin towns are very unsatisfactory in their work, and that the agents of companies playing these towns generally have to put up their own paper or go without any.

LYDIA THOMPSON will tour this country this season with a comedy company, supported by Charles Macdona, E. H. Paterson, Violet Crofts and four other English artists. Miss Thompson sailed on Thursday last for this country. Her repertoire is to consist of short plays, three of which will constitute an evening's bill.

BLASCO AND DE MILLE have completed their work on *The Charity Ball* for the Lyceum Theatre. W. H. Day is now at work on the scene models.

H. E. WHEELER wishes it to be generally known that he is still managing Newton Beers in Enoch Arden. He writes that reports to the contrary found their way in print on account of his being lost for three days in the Grand Army parade in Milwaukee. He has just closed a contract with Mr. Crawford to play the company through New Mexico, California and the entire West.

E. D. PRICE states that the manuscript of *The Lily of Yeddo* was sent to Richard Mansfield by the late George Fawcett Rowe about a year-and-a-half ago. The piece had been produced in Brooklyn and Mr. Rowe desired Mr. Mansfield to read it and see if he could make use of it. The manuscript will be handed over to the agent of the heirs of Mr. Rowe.

PRIMROSE AND WEST have been making a tour of the principal New Jersey cities during the past week, and notwithstanding the rain are reported to have done a most excellent business. The company is said to be much the strongest that these gentlemen have ever controlled. They are drawing big houses at the Grand Opera House, Philadelphia, this week.

GUSTAVE FROMMAN has arranged a contract between Mrs. D. P. Bowers and Daniel E. Bandmann for a Shakespearean Festival in December, at Helena, Montana, and other cities on the Pacific slope. The enterprise is said to be backed by wealthy citizens of Helena, Butte, Spokane Falls, etc. A company of twenty people is to be engaged for a twelve weeks' tour.

WILSON BARRETT closed his provincial tour in England Saturday night and to-day (Wednesday), his company sails from England on the *City of Chicago*. Mr. Barrett has gone to London, and will not sail until Oct. 2. His provincial tour has been the most profitable he has ever had. Mr. Barrett's American tour begins at the Boston Theatre, Oct. 14 with *Ben-My Chree*. This play has made a great success in England.

HERBERT MARSDEN, of New Orleans, made his debut as Bertuccio in the *Fool's Revenge* in the Grand Opera House of that city on last Thursday. His performance was very favorably received. Among the supporting company was Lulu Ragsdale, who also made her first appearance on the professional stage. Mr. Marsden has organized a company to tour the Greenwall and Crawford circuits in Texas, Kansas and Nebraska.

THE biggest week that the Lyceum Theatre stock company has ever known was played last week in Chicago, the receipts being \$9,300. Next Monday night the company opens in Philadelphia. Louise Dillon has permanently retired from the organization and is lying ill in Chicago. Her place in *The Wife next Monday* will be taken by Hattie Schell, while Effie Shannon will play *Lavender*.

A NEW historical American melodrama, written by William H. Young, entitled *Houston, the Hero of Texas*, received its initial performances at Red Bank, Trenton and Wilmington on Sept. 17. The play was produced by James H. Wallick, for whom it was written. One of the principal scenes in the play represents the storming of the *Alamo* by the Mexicans under Santa Anna, and the death of its heroic defenders, Davy Crockett, Captain Bowie and Colonel Travis.

THE THEATRICAL ROSTER.

FOR 1889-90.

(CONTINUED.)

BOOTH-MORJENKA CO.

Otis Shinner, Ben G. Rogers, Charles Handford, Owen Fawcett, Frederick Vroom, Charles Kohler, Beaumont Smith, Mrs. Smith, James Taylor, W. H. Patten, Willis Granger, Oliver Fish, Rankin Duval, Maida Craigen and Anna Proctor. Manager Lawrence Barrett; director, Arthur B. Chase; business manager, Theodore Bromley; business agent, Joseph J. Levy; stage manager, Robert M. Harlan. Opens at Pittsburgh, Sept. 20. Richardson, Hamlet, Othello, *The Merchant of Venice*, *The Fool's Revenge* and *Much Ado About Nothing*.

CAMPBELL-WHITNEY OPERATIC CONCERT CO.
 Madame Clementine De Vera, Clara Poole, Signor Dusenel, Myron W. Whitney, Signor Bologna and Signor Ferrari. Opens at Erie, Pa.

THE DEVIL'S MINE CO.

William Stafford, Fred Darcy, Joseph H. Handford, John Bandy, Harry Tenney, Fred E. Moulton, Fred Manley, I. O. Parsons, T. C. Gregory, Edith Florence, Florence Bayard and Jeffrey Pender. Business manager, Louis Lowenstein; treasurer, E. E. Green. Opens at Philadelphia Sept. 23.

THE DARK SECRET CO.

Betha Wardell, Lillian Billings, Nellie Billings, Horace Vinton, W. J. Walton, John Hynes, George Hooper, the Herbert Brothers and the Great American Quartette. Managers, Jefferson and Taylor; business manager, Harry St. Ormond. Opens in Albany Sept. 2.

THE SEVEN GLUE CO.

Johnnie Prindle, Frank O. Iveson, H. A. Wilson, Owen Carroll, Major Gorman, Harry Handford, Ed. F. Mackay, Fred Bryant, Fred Warren, Ed. S. Griffin, W. P. Burns, J. Wade, Jacob Dick, T. I. Fawcett, A. L. Griffin, Fred P. Wilson, Camille Townsend and Blanche Hillman. Proprietors, Griffin and Wilson; advance agent, Fred P. Wilson; stage manager, Frank O. Iveson; band leader, Fred Bryant; musical director, Fred Warren; property man, Ed. F. Mackay. Opens at Lynn, Mass., Aug. 19.

THE BROOMMAKER OF CARLSBAD CO.

James Reilly, E. Guy Spangler, John D. Griffin, H. C. Bruce, E. A. Johnson, May Templeton, Louise Manning, Ira Donnetti, Little Robbie and Little Edna. Manager, J. A. Williamson; general agent, W. G. Peterson. Opens at Norwalk, Conn., Sept. 24.

HOWARD MAIN LINE CO.

Eva Montford, Angie Norton, Nellie Sutton, Ed. Traversa, Harry Williamson, Eugene Bertram, Bassett Willard, Francis M. Livingston, Charles B. Poore and Lorin T. Howard. Manager, Dr. Charles L. Howard; advance agent, A. R. Anderson; stage manager, Charles P. Poore; machinist, T. M. Stetlin. Opens Oct. 1.

JANE COONS CO.

Lola Bartelle, Zenaida Vindrie, Hannel Rowley, W. C. Cunningham, J. P. Langhney and R. C. Wood. Manager, F. A. Brown; treasurer, H. H. Foreman.

LAWRENCE BARRETT CO.

John A. Lane, Charles Collins, Lawrence Hanley, Sydney Booth, J. J. Wallace, Mark Lynch, J. L. Murphy, Albert Bruning, John M. Sturgeon, W. S. Hart, F. E. Young, J. C. Bartlett, Arthur Letta, Maud K. Cole, Blanche Hunt, Garrie Davidson. Manager, Lawrence Barrett; director, Arthur B. Chase; business manager, Charles B. Poore; stage manager, Oliver Bond. Opens at Chicago Oct. 7—Grand.

THE ACTRESSES' CORNER.

MIND CURE.

The other day I came across an old acquaintance. Three years had elapsed since I had last seen her. At that time she had been a big, handsome, awkward girl, a little bit crazy about the stage. At least she had only a few months before hired a first-class theatre in New York for a couple of weeks, and had gone on and play-acted and been a horrible failure and spent piles of money.

A case of ambition utterly unguided by intelligence.

The splendid nerve of some sort the girl must have had had interested me in her. I used to sit and stare at her and think how so much nerve and a little sense would have made her great. Likewise, I would speculate on how handsome, even beautiful she would have been had her regular features and finely put together physique been supplemented by charm of mental cultivation and of grace. Then I lost sight of her for three years, and, as I say, met her again a day or so ago.

Something had happened to her. The subtle something needed to electrify her into loveliness was there.

I gasped. Had the girl spent her three years in Europe, among pictures and books? Had she lived on music and slept on rose-beds, thought through Spencer and the rest of them, soared with Milton and buried her face in the warm earth with Swinburne?

What had happened to her?

"Miss Z—" said I, "what have you done to yourself?"

"Am I different?" she cried, radiantly.

"You are beautiful," I answered.

"I know it," said she. I got a cold chill up my back. The girl's eyes, wide and soft, were dragging me down into their brown depths.

You know how, when you have dived head first into the briny, the water breaks softly over your head as you come up, and you sputter a moment and kick to keep up while you push your hair out of your eyes. Well, presently I felt the water break over my head. I kicked to keep up and pushed the hair out of my eyes.

"Look here," said I, "you sit right down and tell me about it."

She melted into a chair—not that there was any languor about her, and sat, her white hands clasped in her lap, and her shining eyes on me. Then presently she said: "It's the simplest thing in the world. I have found the Truth!"

Mind cure! I had met that before. I didn't move an eyelash. Of course, inside of me I turned a somersault, but I only said gently, "Tell me about it."

She did—the same beautiful, mixed-up, no-beginning, no end, inspired idiocy I had heard before, lots of times.

It didn't impress me a bit more than ever before. I couldn't get at the heart of it any more than ever before; but the girl—the girl!

This, to me endless, hopeless mix-up of mystery, had made her the thing she was.

She was smiling and saying softly, "It is so beautiful. I used to be unhappy, and miserable, and blue, and to want things. Now I am never unhappy."

"Don't you want things any more?"

"Yes, dear; but not in the hopeless way it used to be, because you see, dear, when you have found the Truth, wanting things brings them."

"Would you mind telling me more about that?"

"It is so simple. When you have found the Truth you don't want anything you can't have, dear; that's all."

"That is lovely; but I know it wouldn't work with me," I answered sullenly, feeling envious of her.

"And then," she went on, "there are no dissensions with people. When one is strong in Truth only the good in people turns towards one. Oh, it is beautiful! And when the soul is strong and well, and safely mailed against evil by good, sweet thoughts, then the body is strong and well and there is no pain, no sickness, and the body is beautiful, too, because the soul is beautiful."

Of course she was away beyond me. I couldn't grasp it at all, that doing something to my soul would keep me from having cramps, for instance.

However, I was anxious to get what I could grasp from her, so I asked eagerly:

"Tell me more about it—all about it."

"It is so simple, dear, so simple. If I am strong in the Truth nothing can harm me."

"You see, I am not real clear about what you mean by being strong in the Truth."

"It is fear that brings harm to us, it is fear that makes harm able to attack us. Once strong in the Truth and I am not afraid; when I have no fear I am safe."

I cannot write all she said. I was tired out when she left; my room seemed choked with a lot of wild, ungraspable suggestions of good things. I had listened to goodness knows how much that seemed worth just nothing at all.

I don't know yet what the Truth she meant

is. But I wonder how it is we pass over so much in our every-day, practical life till some wild-eyed specialist points it out to us, dressed up so in fantastic that we get a headache trying to recognize it.

Of course it's true! I can meet the best-natured friend I have, and one most fond of me, and ten minutes is long enough for the ugly, grumpy, fault-finding mood I may happen to be in to make him as ugly and the parting awkward.

It's the old "laugh and the world laughs with you" and "a soft answer turneth away wrath," creed.

I have a wee pain in my heart. I press my hands hard together. I say "I cannot bear it—I cannot bear it," and I come pretty close to not being able to bear it.

How old were you before you got over being afraid to come down stairs from the dark upper rooms in the morning?

Soon as your back was turned on the blackness above, you felt the dark peopled with frightful terrors. If you gave way ever so little to your feelings, if you quickened your pace or glanced back you were a goner. Panic-struck and panting you would plunge down the stairs, every awful instant making the probability of the monsters swooping upon you more a certainty.

Long after we learned that nervous horror was brought on by running, we felt the same old first scare and avoided the bolt to keep ourselves from getting it worse.

I suppose to genuinely, earnestly and simply mean the best by every one is pretty sure to get the best from them.

We can all think of some one among those we know whose eyes meet ours with a gentle, compelling kindness—a compelling kindness that disarms our resentment, that invests the person with a kind of gentle authority, that brings us peace and rest when we are with them.

We all know how indignation falters into wrath—wrath into hate. Almost as if from the air about us floods the like of our own mood, to join with it and muster it strength.

We shall save ourselves discomfort then by saying at once to ourselves: "It's no matter. I guess I won't get mad about it."

We shall do well to force ourselves to find excuse for a friend's offense. So may we keep our hearts warm towards him. It is much sweeter and more comfortable to ourselves to forgive than to let resentment rust out our peace. Maybe that motive isn't high enough; still, it counsels the same course my glorified friend's unintelligible creed seemed to.

It's rather a big idea to get hold of, isn't it? True it is that one tear brings another. I will save tears by smiling. Not the old wearing a mask act—but a simple, natural application of a simple, natural law. Where our attention is there is our heart.

No one can laugh and cry at identically the same minute.

An earthquake will divert one's mind from anything, I suppose. The idea is to be able to get up a private earthquake whenever you like.

Am I clear?

There is no greater luxury, I suppose, than the yielding of your will to the storm of a passion.

When you have permitted your grief and we to mount to the roof of such expression I suppose it's a supreme satisfaction, or at least a soul-saving outlet to tear your hair out and bang your head against the wall.

Still, it might be just as well to divert your mind in the beginning, and so stop short of an extravagance of demonstration which will leave you baldheaded.

I know there is a fierce satisfaction in letting a real, good, downright mad swing to a white heat. You can stand up and do all sorts of invective and feel yourself able to pull lightning right down out of the sky.

When it's all over there are a lot of broken telegraph wires around and friendship is smashed.

It might have been better to have avoided the cumulative climax, denied yourself the delight of denunciation and kept your friend.

Now and then you come across someone whose eyes light up yours. It's the easiest thing in the world to find in a day, or a week, or a month, that the touch of a hand or the sound of a voice troubles trembles through you like a slide on a vibrant silver string.

Such things happen every day in the work-a-day world. At just about this time it will be comfortable to fall back on the knowledge that diverting your attention is going to give you time.

We have heard and read a lot about infatuations. Still we are pretty busy; we can't afford to make mistakes. It rests with ourselves whether the one sliding note strains further making the key to a melody which shall teach many strings. And so on—the practical possibility of feeling just about what we want to feel is demonstrated all the time and every day. The practical possibility of influencing people into harmony with our mood we prove every time we meet a friend.

The difficulty lies more in being sure what we do want to feel, and sure how we do wish to influence others. There is where my

glorified friend has the advantage over me. She seems to know, and I couldn't get at it how she found out.

POLLY.

P. S.—Last week I wrote: "Was there ever a girl who confessed to being a flirt? Was there ever a girl who got through the world without being at some time blamed for one? Is any girl safe and sensible who isn't a good deal of one?"

The last remark was printed: "Is any girl safe and sensible who isn't a good deal [oh, my goodness!] gone?"

I have worn a paper weight strapped to my head ever since to keep my hair down.

When a compositor makes a mistake it is usually one so fiendishly blood-curdling that a wretched writer can only believe the compositor sits up nights inventing typographical tortures.

You all know I would not advocate getting gone as a manifestation of level-headedness, didn't you? Anyone who will write me a line to that effect will make me feel better.

Also, I may use slang sometimes, but last week I wrote: "If you want seats you have got to have an idea which Mr. On-the-door is with you."

It was printed "whether Mr. On-the-door is with you." There is a beautiful and pathetic truth about that, I confess. If I had thought of it I—but it did not come from my brain.

Of course I know what's the matter. Its my wildly bad penmanship. I shall spend the rest of my time doing better. Only, just overlook that "gone," won't you, for the sake of the past?

P.

A CELESTIAL COMEDY.

The Royal Chinese Dramatic company, now sojourning in this country, opened a three-nights' engagement on Monday at Cronheim's Theatre, Hoboken. The cast includes the following eminent heathens Tak a Wing, "the greatest female impersonator in the world"—this gentleman, having recently lost his favorite cat, is just recovering from a consequent attack of nervous prostration; Moo Sung Jee, Lee Yuen, Chow Loon Yin, Nam Chi Wo, Han Choon Li, Teah Kwi Lee, and many others with varying combinations of the same letters in their names.

The drama produced is entitled Li Tai Poh, the Rural Student. The story of the play, which is presented in the Chinese vernacular and translated by a DRAMATIC MIRROR reporter, with the assistance of Business Manager John Hammond, is as follows:

Li Tai Poh, the hero of the play, is a young countryman of extraordinary education, ambitious to hold office under the government; but owing to his poverty and consequent inability to bribe the Civil Service Commissioners, Messrs. Ah Jin, Ah Pow and Foh Jun, the report of his examination, which was highly satisfactory, was suppressed. The genii, or guardians of the Imperial family of Emperor Hong Ming, in an audience with his celestial highness reported that something mysterious was about to happen. This made His Royals unhappy, and on going to his harem for consolation he found the ladies of the court indulging in a high old jamboree—drinking Chinese rum and carousing in a very uncelestial manner.

The Emperor was mad; but before he could give proper expression to his wrath a Persian delegation was reported to be approaching the palace, bearing a mysterious document. No one in the court could decipher the hieroglyphics. Suddenly Ho Jee Jon, an officer of the palace and a friend of Li Tai Poh, betinks himself of the latter gentleman and has him sent for. When Li came and was requested to read the strange missive he readily consented. After reading a couple of paragraphs, which were complimentary to the reigning dynasty, he raised his eyes and beheld his enemies, the C. S. C.'s. The sight of these gentlemen made him feel vengeful and he stopped reading and refused to translate the most important part of the document until Ah Jin was made to bring him hot wines and Ah Pow to pull off his boots. He otherwise humiliated the Commissioners for awhile and then resumed his reading.

The missive proved to be a most extravagant demand on the part of the Persian vassal for the Chinese government to withdraw their Western garrison before a certain date; to pay the Persian ruler 100,000,000 taels and to forfeit all tributary rights. This dumfounded the assembled wineacres; but Li Tai Poh was equal to the occasion and dictated a satisfactory answer that settled the whole matter favorably for China. The Emperor rewarded Li by making him the greatest man in the kingdom. The bootlers were punished and dismissed, and the Emperor now having a little leisure time on his hands attended to the chastisement of his dissipated wives.

The enthusiasm excited by the performance was somewhat quaint in its character.

A BATCH of marked papers from Harry Watcham of the Old Homestead road company give evidence that that play is meeting with flattering success in the cities and towns of Pennsylvania. Both cast and scenery are receiving unqualified commendation.

GOSSIP OF THE TOWN.

The Casino roof garden closed its season on Saturday night.

A DARK SECRET is reported to be turning money away on tour.

The Bric-a-Brac company closed its season in Philadelphia on Saturday night.

HENRY LEE opens his season in The Suspect to-morrow (Thursday) night at Rochester.

REPORTS of good business this season for theatrical combinations are coming in from every side.

HELEN VON DOENHOFF has been engaged to sing the principal contralto roles with the Boston Ideals.

FRANCIS LIVINGSTON has been engaged for the part of Colonel Jack Hatton in The Main Line company.

MADAME BLANCHE STONE BARTON has been engaged as the leading soprano of the Gilmore band concerts.

MINNIE WILLIAMS, who joined the Bluebeard co. a few weeks ago, is reported to have made a hit in the part assigned her.

MR. BARNES of New York played the opening week of its season at the Columbia Theatre, Chicago, last week, to over \$7,000.

NEGOTIATIONS are now pending for the Western rights of Bootles' Baby in which piece Adele Payn of Cleveland desires to star this season.

LILLIAN HAWTHORNE has returned to her duties in the Paola company, having recovered from a severe illness that lasted several weeks.

BURT THAYER, a young comedian with the Anna Boyle company, is reported to have made a hit in several of the roles in which he has been cast this season.

HARRY D. GRAHAM has replaced Charles Melville as business manager of the Adelaide Moore company, which opens its season Oct. 7 at the Star Theatre, Buffalo.

GEORGE W. FLOYD left this city on Sunday last for Syracuse, where the Casino road company, for which he is to travel in advance, will open its season next Monday night.

JOSEPH BARRETT, the treasurer of the Haverly-Cleveland Minstrels, is willing to wager \$500 that he is the fastest ticket counter in the profession. He certainly has plenty of practice.

HOPE BOOTH, a member of Minnie Maddern's company, was married at Buffalo recently to the Hon. Mr. Gibbs, a member of the Canadian Parliament. Mrs. Gibbs will retire from the stage.

CHARLES GILDAY, of the vaudeville team of Beane and Gilday, died of pneumonia on the 9th inst. on the steamship *State of Nebraska* while on his way to this country. He was buried at sea.

JENNIE WILLIAMS has received an offer from the English firm of Richard Warner and Company to appear in one of the pantomimes to be produced in London this Winter, but has not yet accepted.

THE gallery audience at Proctor's Twenty-third Street Theatre to witness The Great Metropolis last Saturday night, is said to have been the largest that that theatre has known since its opening.

MANON MITCHELL is receiving very favorable mention from the press for his impersonation of the title role in The Fugitive, and the company is reported to be playing to good business on the road.

E. B. ALLEN, manager of the new Opera House at Flemington, N. J., was in the city last week booking attractions for his theatre. He reports that he has choice dates still left in November and December.

THE annual music festival which opens this week in Worcester, Mass., promises to be unusually successful. At the auction sale of seats last week \$5,000 was realized for seats and \$3,000 for premiums, being the largest sale ever known in that city.

LIZZIE McCALL will remain in Buffalo until November, after which she will sail for Europe. It is her intention to spend a year in London, devoting part of that time to study for future professional work.

ON account of the unfinished condition of the new first act drop to be used in the production of The Old Homestead at the Academy, Denman Thompson's opening of the season at that house has been postponed until to-morrow (Thursday) evening.

TONY PASTON has engaged Jank-Hoe and Omene, who recently appeared at the Union Square Theatre, for a five weeks' engagement with his traveling company. The magician made his first appearance with this organization at Pittsburgh last Monday night.

CORA VAN TASSER is reported to have made a pronounced success in Howard P. Taylor's comedy-drama, The Little Sinner. The scene of action of the play is laid in North Carolina and all the characters are typical Southerners, except a scheming Yankee who is the villain of the piece.

ELISE LOMBARD, a soubrette, has brought suit against Harry Lacy for \$5,500 for breach of contract. In her complaint she alleges that she was engaged for the part of Elmore Fordham at a salary first of \$50 and then at \$50 a week, and that after complying with all requirements as to the purchase of suitable dresses and attendance at rehearsals her services in the role were declined.

THOMAS W. KEENE was banqueted by the Pickwick Club of Minneapolis, last week, and was made its first honorary member. President Bartram, editor of the *Tribune-Star*, was the toast master. Covers for one hundred and fifty guests were laid. Mr. Gray made an address of welcome. James Brock of the *Globe* responded to the toast. "This side of the footlights as seen by the dramatic critic," S. H. Friedlander, manager of Harris' theatres, spoke to "The trials of the box office," relating many amusing incidents. Hon. R. L. Penny gave the "Impressions of a lawyer who had once gone to a theatre on a pass," and a number of group-portraits made speeches.

AS YOU LIKE IT.

THE dying request of an ambitious leading man—that his name be starred on his tombstone—gives additional weight to the proverbial assurance that the ruling passion is strong in death.

* * *

STORMBARN—I tell you, Jayman, that the Inter-State Commerce law was passed purely in the interest of the accident insurance companies.

JAYMAN—Blessed if I can see how it does 'em any good.

STORMBARN—Why traveling by rail has become dreadfully dangerous to actors ever since the law went into operation.

JAYMAN—Ain't the cars built as solid, or are them engineers gettin' careless agin'?

STORMBARN—It's the engineers, Jayman. You see we professionals that can't afford to ride inside the train anymore, have to keep dodging out of its way walking along the track.

* * *

It is comforting to know that actors seldom allow the sun to set upon their wrath, as they generally make up before the performance.

* * *

In the play of Effie Deans the act concludes by the judge giving a verdict of "not guilty" in favor of the persecuted heroine. According to the San Francisco *Argonaut*, a novice, who undertook the part at short notice, got a little mixed, and pronounced the girl guilty, to the astonishment of the audience. Every one on the stage whispered "not guilty," and the novice proved equal to the occasion. He rose again, in all the majesty of wig and ermine, and said: "Ladies and gentlemen, when I said just now that the young lady was guilty, that remark was ironical. I beg now to say that the young lady is not guilty, and leaves this theatre without a stain upon her character."

* * *

ANOTHER story is told of the villain of a well-known melodrama who had to be shot to bring about the climax of a thrilling situation. The supers came on and fired at the villain according to their instructions, but the property man had omitted to load the guns, and the only sound was the faint click of the falling hammers. The villain, however, had to die, and rose to the occasion. Throwing up his hands he exclaimed: "I dies, perforated by a thousand bullets, but I takes the opportunity of cursing with my last breath the niggardly government that supplies its army with air-guns!"

* * *

He wore a colored shirt, a flaring collar, a gaudy necktie and a suit of checked clothes. "You look like a min's rel man," said the gentleman whose office he had entered.

"I know it," said the comedian, "and I hate to look at myself, but my mother-in-law died the other day, and this is the only mourning attire I own."

* * *

A PRETTY little baby story comes from Brooklyn. At a recent matinee of Little Lord Fauntleroy at the Park Theatre the door-keeper noticed two women, one of whom was carrying a baby that could not have been more than fourteen months old. After waiting until the rush was over, one of the women passed the doorkeeper. The other took the baby up to within a few inches of the gate, and then let the infant down. The little one toddled about three steps and fell into the other woman's arms.

"There," said the latter, referring to the announcement of the theatre, that children in arms were not admitted, "I guess that baby is not in arms."

The door-keeper smiled and decided that it was all right.

"Yes," said the mother proudly, "We've been training baby all Summer for this matinee."

* * *

COLONEL SINN loves his little joke. E. E. Zimmermann, the manager of James A. Herne's Drifting Apart company, was disgusted with the recent stormy weather as it prevented his putting out any paper. One day last week, when the rain was pouring down in torrents, Colonel Sinn led him to believe that all the lithographs and posters had been put out.

"For goodness sake!" exclaimed the combination manager, "what is the paper doing out in such weather as this?"

"I don't know," answered the Colonel, as he surveyed the downpour, "unless it's Drifting Apart!"

* * *

AN English Judge and jury recently mulcted Edward Ledger, editor of the *London Era* out of £300 for certain animadversions regarding a dance given by a music hall troupe. The experience has not been lost on the editor, as the following remarks show an exhibition in that metropolis ament.

"In the course of an entertainment given by the Aissouas Arabs at St. James' Hall, one of them lays bare his abdomen in full view of the spectators, many of whom on

the occasion of our visit were of the gentler sex. This is a performance not to our taste. We refrain from expressing any opinion as to the indecency of the act, as our own experience has proved it is quite possible that a British jury may hold the display of a man's stomach to an assembly, partly composed of ladies, to be a refined, decorous, and delightful exhibition."

* * *

It is conjectured that a piece called My First Cigar must be a light comedy. At all events, it is more than probable that the first performance will not be long drawn out.

* * *

Now is the season of the year when the hungry barn-storming pirate, with quickened wit and sharpened pencil, hies him to the newly-opened shows, and deftly twists and steals the best of points and situations for the newest version of the latest Uncle Tom.

OPENINGS THIS WEEK.

The subjoined reports of openings of the seasons of companies have been wired to THE DRAMATIC MIRROR by the managers of these organizations. These managerial statements are inclined to be tinged with rose color, but on the whole the openings so far this season have been of a substantially encouraging character.

Manager John J. Drohan states that Rich and Harris' Boston Howard Athenaeum All Star Specialty company created a *furor* at the opening of the season in Albany on Monday night. The audience declared the European novelties to be the greatest specialties ever seen in this country. The theatre was packed in all parts, many being turned away before the curtain rose. Many society people attended, while the Mayor of Albany, the State Treasurer and a party of friends occupied the private boxes. The encores were so numerous that the performance was prolonged to a late hour. George Thatcher received an ovation. He was the recipient of several beautiful floral tributes. Abuchi and Mazuz gave the most wonderful gymnastic exhibition ever seen in this country. Lottie Collins surpassed all the skirt dancers ever seen. Her performance was one of the gems of the night. Marvell's performance with the cockatoos and dogs was fine. One of the positive successes of the evening was made by the Irwin Sisters. "Dutch" Daly scored a tremendous success. Ida Heath introduces several new dances which won rounds of applause. Conroy and Dempsey made a great hit. This organization is a winner from the start. Manager William Harris was present with a party of Boston friends.

Mr. James McDonough, the correspondent of THE DRAMATIC MIRROR in Cincinnati, sent the following dispatch about the reception accorded to Kajanka in that city: "The opening of the new spectacle, Kajanka, at Heuck's Opera House, on Monday evening, was the principal event of the theatrical season in this city so far. The audience was a very brilliant one, being mostly made up of the aristocracy of Cincinnati, and it was enthusiastic to a degree. Every seat was sold before the curtain rose, and by eight o'clock hundreds of people were turned away. From both an artistic and popular point of view, the piece has made a pronounced hit, and will play a phenomenal engagement. It is the talk of the town already."

Edgar Strakosch reports that The Brigands was produced by the Carleton Opera company before a large and enthusiastic audience at the Broad Street Theatre, Philadelphia, on Monday night. Every number was enjoyed.

Manager Ed Stair wires that Chip O' the Old Block turned hundreds of people away at the Standard Theatre, Chicago, on Monday night. He states that the piece is a sure success.

UNDER THE BLACK FLAG.

The dramatic marauders are becoming active throughout the country with the general opening of the season.

The company headed by Zeffie Tilbury and Arthur Lewis is reported to be featuring The Silver King and Mrs. McKee Rankin's Golden Giant Mine. This organization is touring New England.

The notorious Garvin Dramatic company is playing in Iowa and Illinois, in an extensive stolen repertoire. They are using Rosina Vokes' lithographs and Bartley Campbell's White Slave paper.

The Harry F. Keene Theatre company is playing The Galley Slave and other standard successes in Wisconsin. This gang give a free dance after performances.

The New York Comedy company presented Mattie Vickers' Jacqueline; or, Paste or Diamonds, disguised as Aspiration, at Philon's Theatre in Paterson, N. J., last week.

Noble's Dramatic company is presenting Storm Beaten, Mixed Pickles, Lost in London, Monte Cristo, and Uncle Dan'l.

The Huntley-Harrison Comedy company is operating in the South, featuring Lynwood, Enoch Arden, and A Celebrated Case.

VIRTUE ON THE FRENCH STAGE.

Can a woman go on the stage and remain virtuous? Such is the question that is now being exhaustively discussed in Paris by mediums of the daily press, but as yet no one in the theatrical profession or out of it has come forward with an answer either conclusive or satisfactory. It is curious to remark that the question is not "Are our women on the stage virtuous?" but "Is it possible for a woman to remain virtuous on the stage?" From which the public naturally infers that those actresses already on the stage are not in that happy condition.

And this, I think, is the inference the questioner would have us take, for all familiar with the *gouailleuse* tone of Paris know that no one has a lower estimation of the French actress as a woman than has the Frenchman himself.

In excuse of this the Frenchman urges that it is the result less of his education than of his personal experience as a man of the world, and perhaps this is true. To the Frenchman, and especially the Parisian, the actress is not a woman; the woman, as he understands her could not be an actress. He amuses himself with the latter, but his deeper sentiments and passions are for the former, a woman of the world and his own order. The actress is an adorable creature as long as she gives delightful little Bohemian suppers at the Café Chinois and keeps in her set; the instant she aspires to enter the *faubourg* she is heartlessly snubbed and becomes a *cabotine*.

But where the result of this is deplorable is that our Gallic friends generalize most recklessly and unwarrantably from their own immediate surroundings, and profess to regard the *artistes* of other countries in much the same light as their own.

A few weeks ago, however, a sudden epidemic of virtue broke out in Lutetia. French prudery was at length aroused. Loud cries went up from all parts of the community denouncing the nastiness existing on the French stage in general, and the immoral lives led by the *artistes* in particular. Certain fashionable and favorite actresses were boldly pointed at by the angry moralists as being prominent examples of vice, and the scandalous details of their investigations were discussed with zest at the five-o'clock tea table of more than one *honnête* dame of the Faubourg St. Germain. On all sides it was generally agreed that absolute necessity existed for the thorough cleansing and purifying of these Augean Stables of Modern Babylon.

But at last the actresses themselves have come forward as the persons most interested in the *cébata*, and without in any way denying the irregularity of their domestic lives, argue that the present state of things is more their misfortune than their fault. They say that a strictly virtuous life is practically barred to them, burdened as they are with the heavy expenses of the modern repertoire. In the halcyon days when costumed repertoire was played, such as eighteenth century comedies or historical dramas, the manager of the theatre provided everything, but now that arrangement has been changed. With a new repertoire have come new managerial rules. At the Comédie-Française, the Gymnase, the Vaudeville and the Palais Royal, where the modern drawing-room plays of Alexander Dumas, Meilhac, Valabrie, Sardou, Pailleron, Ganderax, Halévy and Richépin are exclusively produced, the actress is supposed to find her own dresses, and as the fashion of late has been to display the greatest possible luxury of toilette, she asserts that nowadays the *artiste* is ruined in dressmaking bills which, in some cases, by far surpass the aggregate amount of her earnings during the whole year.

Albert Wolff, the brilliant *chroniqueur* of the Paris *Figaro*, in an interesting article on the subject, says:

On this reply from our fair Thespian, the moralists, so loud a few days before in their diatribes of denunciation, exposed the cause of the victims of this so-called pernicious system and promised to investigate the matter very thoroughly, that is to say very superficially. The investigation, as might have been foreseen, ended in smoke, but on one point everybody agreed: That it must be very difficult for a woman to be virtuous when her duties entail expenses above her income. But what these excellent moralists forget, or seem to forget, is that when the costumed repertoire was in vogue, and there were no dressmakers' bills, the stage was no more virtuous than it is now, for every Louis XV. *marquise* wore, with the robe furnished by the theatre, pearl necklaces and other jewels to the amount of several hundred thousand francs, the source of which was doubtful, not to say suspicious.

No, the excuse is idle. The cause advanced is not the true one. But we must not ask too much of our actresses, nor they of us. The code of public morality is divided into several lesser codes; that is to say, it is not the same in all circumstances and under different conditions. For comedians, especially, has the code particular indulgence. It judges, and most logically, that an actress who appears each evening before a critical public succumbs very easily to female coquetry, anxious as she naturally is to make a mark, and calling to her aid less the resources of her talent than those of her beauty. And if I were asked whether under these circumstances it is possible for an actress to remain virtuous I should be obliged to reply that it is very difficult, although there may be, and are, exceptions.

But the virtue of the actress is in reality the least of our cares; such a question enters rarely into the preoccupations of the public mind. If from time to time we hear of a woman who has gone unsundered through her career—which is rare, I grant, but still it happens sometimes—the public thinks no better of her for her spotless reputation. It, on the other hand, it is broadly whispered that Miss So-and-So has done this or that, the same public does not blame her. The public has comprehended that a world so far apart as that of the theatre, cannot and should not be judged by the same laws that govern the rest of society. A young girl is no longer a young girl in the common conception of the word the instant

she enters the theatrical profession, or if she is she will not remain so long. Whether she wish it or not, her histrionic art will sooner or later, forcibly and fatally, throw her into the arms of the lover, and this, with very few exceptions, is true not only of the French theatre, but of the theatre the whole world over.

I will admit, for argument's sake, a young girl making her first appearance on the stage to be as pure as crystal. When there she becomes from the first familiar with all shades of contemporary literature, and is mixed up in all kinds of amorous intrigues and scenes of passion. A man, generally young and handsome, holds her in his arms and tells her, as heroine of the play, that she is the most adorable creature on earth; she hears nothing on all sides but words of love, and the more burning and earnest they are, the more the public applauds. Either the *débütante* comprehends, and in that case she is no longer a young girl, or else she does not comprehend, and then she is a bad actress. Two hundred men in the orchestra stifle their sobs at her through their opera glasses, and showers of love letters come addressed to her under cover to the janitor of the theatre.

Those of her male colleagues who are not made of wood whisper a thousand tender nothings in her ear; eyes gaze eloquently at her as she passes, clearly betraying what is asked of her; she returns to her *logis* still trembling from the embraces of the actor who has just declared before the footlights: "Thou shalt be mine or I die!" She lives in a world of passion and gallantry. Everything conspires around her to hasten her fall; all the desires of her eighteen Summers are awakened, and as no attorney comes during one of the interludes to solicit her hand for the son of some rich tradesman, which would assure her a quiet and respected life, she ends by falling into the arms of he who arrives at the opportune moment.

No, it was because we knew the seductions of the theatrical life that we established a special code of morality for comedians. It is an understood thing between the actress and the woman of the world that they are not equally responsible, and that what in private life would be an irreparable fall, is only an accident of small importance in that of the theatre.

Without going to the extent of endorsing all Albert Wolff's views I must acknowledge that there is much in what he says that is true, and as true of this country as of his own. But when with one fell sweep the French journalist indiscriminately brands the "theatre the whole world over" as being equally unhappy in its morals I think he is at fault, and that he can have hardly allowed for the dissimilitude of social institutions in different countries.

Thus, in England and America, and especially in America, the relative independence of the *beau sexe* narrows to a far greater degree that social gulf which, as he says, separates the actress from the *mondaine*, than the strict conventionalities of society permit of in France. Albert Wolff is doubtless unaware that that gulf has frequently been successfully spanned, both in democratic America and aristocratic England, by women whose characters were, and are, above suspicion.

That immorality does exist and, unhappily, must exist to a certain extent on all stages, is not a matter of opinion. It is a fact which we must accept with philosophy and resignation. Much evil is said of our actresses as of those of France. The greater part of it is false no doubt, but a little is true, and that the public should be so willing to listen to slander, however unjust and unfounded it may be, certain actresses themselves are solely responsible for. Those are the real culprits, who more than anything else, tend to lessen the dignity of the profession in the eyes of the public. I do not mean by their leading immoral lives, for I am willing to admit that the vast majority of them are perfectly virtuous.

But apart from that, why that Bohemian *pose* and extravagant, not to say ridiculous toilette? Is it really necessary that the actress should have the profession branded on her back and carry it with her wherever she goes as the powdered funkey his master's livery? Is it inconsistent with the histrionic art that the *artiste* should be a woman in the full meaning of the word and behave in a womanly manner, or is it impossible to be at the same time a good actress and a perfect lady? Does it become her sex that in our restaurants and hotels she should monopolize the conversation at the table d'hôte, raise her voice above her neighbors and attract the general attention by her eccentricities, which, *en femme artiste*, she mistakes for originality and character? Why, oh fair Thespian, so much *pose*? It does you more harm than any possible self-satisfaction you can derive from it, and, believe me, the public sympathies are to be gained by something more substantial than loud costumes and loud talk.

As William Winter, in his recent address before the Actors' Fund Association, so clearly put it:

Conduct is character, expressed under the pressure of circumstances. The flippant manner goes with the flippant mind. Dignity is respect. It is the dignity of the dramatic character that must be trusted to sustain the power and augment the renown of the dramatic profession. That dignity I have always asserted, and it is no spirit of destruction that leads me now to urge that actors ought to be stern critics of themselves, that they ought to give little or no attention to what is said about them in print, and that they would enhance the importance of their calling in the public esteem by the severest reticence with reference to their personal affairs.

But still, Monsieur Wolff, America is not like France. We have actresses whose private lives are irreproachable, women as pure as the proud dames of your aristocratic Faubourg. I need not give any names, for I should have to give all, and the length of this paper would not suffice. But our public knows them and is proud of them. And it is these women who, by the example they offer their sisters, are doing more than the playwright to elevate the tone of our theatre.

ARTHUR HORNELOW.

REARER LEE has resigned from the Paymaster company.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.[illegible]

Philadelphia Oct. 1, 2, 3, Worcester 3, 4, Mansfield 3,
 Lima, Pa., 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835

KENNETT DRUG CO.: Kansas City, Sept. 27—week.
LAMONT CO.: St. Louis, Mo., Sept. 27—week.
MRS. BARNES OF NEW YORK CO.: Chicago, Ill., Sept. 26—two weeks.
MY PARTNER CO.: Troy, N. Y., Sept. 27—week; Montreal 3—week.
MORRIS-RICE CO.: Philadelphia, Sept. 27—week; Pittsburgh 3—week; Cincinnati, Oct. 7—week.
MURPHY CO.: Santa Cruz, Cal., Sept. 28;
San Jose 2d, Sacramento 2d, Fresno 2d, Los Angeles 7—Oct. 1, San Diego 2, San Bernardino 4, Phoenix, Ariz., Tucson, & El Paso, Tex., 10, San Antonio 12, 13.
MARKIND CO.: Newark, N. J., Sept. 27—week; Philadelphia 3—week.
MRS. GEO. S. KNIGHT CO.: East Saginaw, Mich., Sept. 26-28, New York, Ave. Arbor 2d, Huntington, Ind., West Warren, Oct. 2, & Kalamazoo, Mich., 3, Elkhart, Ind., 4, Milan, Mich., 5, Chicago 7—week.
MAIZEPA CO.: Rochester, N. Y., Sept. 27—week; Troy 3—week; Montreal, Oct. 7—week.
MARGARET MATHER CO.: Sacramento, Cal., Sept. 26, San Jose 2d, Oakland 2d, San Francisco 2d, Virginia City 3, Carson 4, Reno 5, Salt Lake 7-9, Laramie 11, Cheyenne 12, 13.
MAY BRISTOW CO.: Cedar Rapids, Ia., Sept. 26-28, Anamosa 30, Oct. 1, Monticello 31, Manchester 4, Waterloo 7—week.
MILTON NOBLE: Sioux City, Ia., Sept. 26-28, Denver, Col., 30—week.
MCLAIN-FREEMOTT CO.: Chicago Sept. 27—week.
MERRI WATSWORTH: Pittsburg, Pa., Sept. 27—week.
MRS. JARAUSCHKE: Auburn, N. Y., Sept. 26, Seneca Falls 2d, Canandaigua 2d, Rochester 3—Oct. 1, Buffalo 2-5, Toronto 7—week.
MAUDE ATKINSON: Peoria, Ill., Sept. 27—week; Union City, Tenn., 30—week.
NOBLE OUTCAST CO.: Topeka, Kan., Sept. 27-29, Manhattan Oct. 1, Clay Centre 2, Junction City 3, Greeley Co. 4, Redfield, Ark. Sept. 25, Aberdeen 2d, Watertown 2d, Clark Oct. 1, Redfield 2, Aberdeen 3, Huron 5, Yankton 7, Sioux City 8.
NAT GOODWIN CO.: Minneapolis Sept. 27—week; Milwaukee, Oct. 1-3, Chicago 7—three weeks.
NEL BURGER CO.: Philadelphia Sept. 27—two
N. S. WOOL CO.: Providence, R. I., Sept. 27—week.
OLD HOMESTEAD CO.: Cleveland, Sept. 27—week; Akron 2d, Canton 2d, 3, Youngstown 2, Warren 3, Norwalk 4, Sandusky 5, Detroit, Mich., 7—week.
OLIVER WHEN CO.: Huron, O., Sept. 25, Milan 2d, Monroeville 2d, Bellevue 2d, Ellmore 30, Genoa Oct. 1, Milford, Mich., 2, Deerfield 3, Dundee 4, Milan 5.
ONE OF THE OLD STOCK CO.: Cincinnati, Sept. 27—week.
OWEN & FARMER'S DAUGHTER CO.: Milroy, Pa., Sept. 25, Huntingdon 2d, Evansburg 2d, Altoona 2d, Bedford 3d, Cumberland, Md., Oct. 1, 2, Frostburg 3, Somerset, Pa., 4, Uniontown 5.
OLD RED FRUIT CO.: Minneapolis, Sept. 27—week; Chicago 3—week, Cleveland, Oct. 7—week.
ONE OF THE PINEST CO.: Milwaukee, Sept. 27—week.
OLIVER BYRON CO.: Salem, N. J., Sept. 25, Bridgeport, N. H., 26, Asheville 27, Athens 28, 29, Savannah 30, Ocala 31, Havana, Ill., Sept. 27—week.
OUR GERMAN WARD CO.: Mechanicsville, N. Y., Sept. 25, Bolton 2d, Glens Falls 2d, Rutland Vt., 2d, P. F. BAKER CO.: Indianapolis, Ind., Sept. 27—week; Chicago 3—week; Grand Rapids, Mich., Oct. 7—week.
PAUL KAUFAR CO.: Brooklyn Sept. 27—week; Philadelphia Oct. 7—week.
POMEROY CASE CO.: Buffalo, N. Y., Sept. 27—week.
PATTI STINE CO.: Phillipsburg, Mon., Sept. 25, Milwaukee 2d, Spokane Falls, Wash., 2d, Tacoma 3d, Seattle 3-7, Portland, Ore., 7-10.
PAT ROONEY CO.: Newark, N. J., Sept. 27—week; So. Newark, Ct., 30, Bridgeport Oct. 1, Naugatuck 2, Danbury 3, Stamford 4, Greenwich 5.
PALMONT'S STAR CO.: Portland, Ct., Sept. 26-28.
PARLON MATCH CO.: Denver, Col., Sept. 27—week; Kansas City 30—week; St. Louis Oct. 7—week.
PEOPLE'S THEATRE CO.: Bordentown, N. J., Sept. 27—week.
PALMON'S SLAVE CO.: Detroit, Mich., Sept. 27—week.
PECK'S BAD BOY CO.: Middleton, Conn., Sept. 27, Naugatuck 2d, Ansonia 3, New Haven 2d.
REUBEN GLUE CO.: Keene N. H., Sept. 25, Belvidere Falls, Vt., 4d, Rutland 2d, Whitehall, N. Y., 2d, Fair Haven, Vt., 10, Saratoga Springs Oct. 1, Adams Falls Spa., 2, Woodstock Falls 3, Mechanicsville 4, Cabot 5.
ROBERT DOWING CO.: Sandusky Mich., Sept. 25, Newark 2d, Gallion 2d, Wooster 2d, Akron Oct. 2, Mansfield 3.
ROLAND REED CO.: Philadelphia Sept. 27—week; Toronto, Ont., 30—week.
Rose LAKE CO.: Bucyrus, O., Sept. 27—week; Fremont 3—week; Vancouver, B. C., 7—week.
Rose LAKE CO.: Candine Oak, Sept. 25, Brookings 2d, Huron 2d, Mitchell 2d.
RANCH KING CO.: St. Louis Sept. 27—week; Jefferson City, Mo., 30, Lexington Oct. 1, St. Joseph 2-5, Kansas City 7—week.
ROMINA VOLES CO.: Cleveland Sept. 27—week; Columbus 30, Oct. 1, Owensboro 2, Louisville 3-5.
BULLDOG FAMOUS CO.: Brooklyn E. D., Sept. 27—week; Salem N. Y., 30—week.
RAG BAST CO.: Boston Sept. 27—week.
RANNEY & CO.: St. Paul, Sept. 27, Haverdale 2d, Mayfield 2d, Archibald 3, Carleton Place 2d.
RENTBROW'S PATFINDER: Keokuk, Ia., Sept. 27—week; Quincy, Ill., Oct. 7—week.
REINHOLD-BARRY CO.: Harlem, N. Y., Sept. 27—week; Wilmington, Del., 30—week; Boston, Oct. 7—week.
ROYAL PAIR CO.: Louisville, Ky., Sept. 26-28, Owensboro 2d, Hopkinsville Oct. 1, Clarksville, Tenn., 2, Nashville 3, New Vernon, Ky., 7, Evansville, Ind., 4, Vincennes 5, Tipton 6, Randolph, Indiana, Ill., 10, Chicago 10—three weeks.
R. H. BAIRD CO.: Malone, N. Y., Sept. 27—week; St. John, P. Q., 30—week.
RUFF LAPATELLA CO.: O'Neill, Neb., Sept. 27—week.
ROSE CODDLEAS CO.: Salido, Cal., Sept. 25, Pueblo 2d, Hot Springs 2d, Springfield 2d, Topeka, Kan., 30, Leavenworth Oct. 1, Council Bluffs, Mo., 2, Kansas City 3-5, Omaha, Neb., 7-9, Lincoln 10, Sioux City 11, 12.
SPOONER COMEDY CO.: Sac City, Ia., Sept. 27—week.
SUSPECT CO.: Rochester, N. Y., Sept. 26-28.
STREETS OF NEW YORK CO.: Wilmington, N. C., Sept. 26, 27, Charleston, S. C., 27, Savannah, Ga., 30—Oct. 1, Augusta 2, Athens 3, Macon 4, Columbus 5, Atlanta 7, Rome 4, Gadsden, Ala., 9, Anniston 10, Tuscaloosa 11, New Orleans 12—week.
SARGE HITCHCOCK CO.: Burlington, N. J., Sept. 27—week; Millville 2d, Bridgeton Oct. 7, Norfolk 27, 28.
SEYMOUR-STRAITON CO.: Norristown, Pa., Sept. 27—week.
SAWTELLE COMEDY CO.: Oswego, N. Y., Sept. 27—week.
SHAWNEE OF A GREAT CITY CO.: Jersey City, N. J., Sept. 27—week.
SEA OF ICE CO.: Henderson, Ky., Sept. 27—week; Jackson, Miss., Oct. 2, 3, Humboldt 4, Cairo 5, Paducah 7—week.
ST. FELIX SISTERS: New Haven, Conn., Sept. 26-28, Brooklyn, N. Y., 30—week; Baltimore Oct. 7—week.
STUART ROBSON CO.: Chicago, Sept. 27—two weeks.
DR. SMITH RUMELL CO.: Boston Sept. 27—two weeks; Washington Oct. 7—week.
SILVER KING CO.: Harrison, Wis., Sept. 25, 26, Tomah 27, Black River Falls 28.
SWEET LAVENDER CO.: N. Y. City Sept. 27—week; Jersey City 3—week; Baltimore Oct. 7—week.
SOAP BUBBLE CO.: New Orleans Sept. 27—two weeks.
STANDARD THINKING CO.: Dixon Ill., Sept. 27—week; Prospect 3—week; Michigan City, Ind., Oct. 7—week.
SPIDER'S WEB CO.: Baltimore, Md., Sept. 27—week; Washington 3—week.
STEAL ALARM CO.: Washington Sept. 27—week; Baltimore 30—week.
SALVINO: N. Y. City, Oct. 7—four weeks.
St PERKINS CO.: Dover, N. H., Sept. 25, Amesbury, N. H., 26, North Chatham Co., Vermont 27, Catskill, N. Y., 28, Kingston Oct. 2, Haverstraw 3, Nyack 3, Red Bank, N. J., 4.
SHE (WESTERN BRADY) CO.: Montreal, Can., Sept. 25—week; Ottawa 30, Ogdenburg, N. Y., Oct. 1, Watertown 2, Utica 3, Oneida 4, Rome 5, Syracuse 6, Buffalo 10-12.
TWO MEN CO.: Waterbury, Ct., Sept. 27.
TWO MEN CO.: North Canton Co., Belmont, Ill., Sept. 27, 28, Paris 2d, Greenville, Ind., 29, Amesbury 30.
THE TWELVE TRAVELLERS: Chicago, Sept. 27—week.

JACKSON & SON, 40, Fort Wayne, Ind., 3, Lima, O., 3, Dayton & Lexington, 3, Springfield, 10, 14, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843

Orleans 2-week; Natchez, Miss., Oct. 2, Vicksburg & Grenada, N. Memphis, Tenn., 20-22. WAGNER'S MINSTRELS: Evansville, Ind., Sept. 27, Birmingham 2, Chicago 2-two weeks.

CIRCUSES.

ANDREW'S CIRCUS: Nagasaki, Ark., Sept. 25, Shreveport, La., 24, Texarkana, Ark., 27, Hope, Ark., 29. BARTON'S CIRCUS: Rockville, Ill., Sept. 25. BARNUM-BARLEY CIRCUS: Washington, Pa., Sept. 25, McKeesport 24, Conneville 27, Altoona 28. FORTPAUGH'S CIRCUS: Danville, Va., Sept. 25. FRANK'S CIRCUS: Knoxville 27, Knoxville 28. GARDNER'S CIRCUS: Liverpool, Pa., Sept. 25. HARRIS' CIRCUS: Point Pleasant, Mo., Sept. 25. TIGHEVILLE 24, Gayton 27. LEE'S CIRCUS: Cold Springs, N. Y., Sept. 25. MAIN'S CIRCUS: Bar Mills, Mo., Sept. 25, Springfield 24, South Berwick 27, Dover, N. H., 28. ROBINSON'S CIRCUS: Whitesville, W. C., Sept. 25. FLORENCE 26, Charleston 27, Burtsville 28. BAKER'S CIRCUS: Winfield, La., Sept. 25, Mount Pleasant 26, Salem 27, Farmington 28. ROBINSON'S CIRCUS: Ballston, N. Y., Sept. 25, Atlanta 26, Ocala 28. SCHIEFFEL BROTHERS' CIRCUS: Peoria, Ill., Sept. 25-27-week. WHITNEY FAMILY: Fayette, O., Sept. 25, Morenci, Mich., 26, Waldron 27, Pittsford 28.

MISCELLANEOUS.

BARTHOLOMEW'S EQUINE PARADOX: Washington Sept. 25-week; Harrison 27-week; Wilmington Del., Oct. 7-week. BRISTOL'S EQUINE: Chattanooga, Tenn., Sept. 25-28. BURGESS' EQUINE: Jacksonville, Fla., 27. D. F. BURGESS' EQUINE: M. Y., Sept. 25-27-week. HERMAN: San Francisco Sept. 25-27-week; Oakland Oct. 7-week. KELLAR: Detroit, Mich., Sept. 25-week. LAST DAYS OF POMPEII: Lima 25, Urbana 26, Dayton 27, 28; Hamilton, O., 30, Richmond, Ind., Oct. 2, Anderson 3, Peru 3, 4, Kokomo 5, Indianapolis 7-9, Shelbyville 10, Green Castle 11, Mattoon Ill., 12. MONTFORD ART EXHIBITION: Ottawa, Can., Sept. 9-23-week. MORRIS' EQUINE: Trenton Can., Sept. 25, Cobourg 26, Port Hope 27, Bowmanville 28. ROBINSON'S FLOATING PALACES: Uniontown Ky., Sept. 25, Caneyville 26, Golconda Ill., 27, Smithland Ky., 28. W. W. DAYTON: Winchendon, Mass., Sept. 25, 26. WILD WEST: Newport Sept. 25-week.

LETTERS TO THE EDITOR.

MANAGER PALMONI REPORTS.

WESTER, Mass., Sept. 18, 1889.

To the Editor of the Dramatic Mirror: Sir.—I wish to correct Mr. E. H. LeDuc's article in your issue of Sept. 12. In the first place no salary was due Mr. LeDuc, Mr. Ling, nor his (Ling's) wife Miss Grayson, as the week was not up. Second, there was positively no unprofessional treatment, as every member of my company can testify.

Mr. Ling acted more like a child than anything else and was in every way disagreeable. He would not permit his wife to do regular business in the days because he was so jealous. For reasons unknown to me, he tried to induce other members of my company to leave me; failing in this Mr. Ling, his wife and friend, Mr. LeDuc, left me at less than an hour's notice, thinking he could prevent my playing.

In some of the parts Mr. Ling was so unsatisfactory that I was forced to change him after a first rehearsal. Probably this caused the little unhappiness to occur. This is the first time I ever had trouble with anyone in my company, and I hope you will please find a little space for me in your valuable journal. Business is on the improve. Company all satisfied and all goes well.

Most truly yours, JOHN W. PALMONI.

SICK AND NEEDY.

Sept. 14, 1889.

To the Editor of the Dramatic Mirror: Sir.—We regret very much to inform you of the serious illness of our manager, Capt. G. E. Hamilton, who on the part of some of our critics and others, and tell through your columns that the title of my play of Old Homestead, is not an attempt to trade upon that of The Old Homestead; neither is my work in any respect an imitation of that of Mr. Thompson's, or any other before the public. My title being an adjective and Homestead being a noun, ought to show thinking people they can not be the same. Any more than Partners can be an imitation of Mr. Partners, or Pull and Partner Joe; or any more than A Legal Wreck, A Legal Document or A Legal Wrong could be imitations of each other. In fact, if there is any likeness between my drama and any other, it is accidental, as I have never seen Denman Thompson's, or consequently could not "copy" his work.

Yours truly, ANNE LAINE OBER.

MATTERS OF FACT.

The evolution from shopkeepers to merchant princes is well exemplified in the career of the Ehrich Brothers, whose magnificent new store is now open for public approval and patronage at Sixth Avenue, Twenty-third and Twenty-second Streets. That careful, intelligent attention to the wants of the purchasing public will ensure pecuniary success, has been heretofore frequently shown by the prosperity and growth of the numerous palatial dry goods establishments on Fourteenth and Twenty-third Streets, Broadway and Sixth Avenue, and the success of them all is well merited. Other houses in this great dry goods district commenced business as shopkeepers in a small way, and from humble beginnings have accumulated fortunes and created empires of trade, any one of which would be an ornament to any city of the world. Since the time of A. T. Stewart, no one of these successful merchants has had the temerity to change his location. They have prospered, built and rebuilt, enlarged and re-enlarged, but always on the site of their first success. Since the presence of Stewart led him to erect the retail store at Broadway and Fourth Avenue, Ninth and Tenth Streets, no retail commercial venture was with the luck of the Ehrich Brothers. They gave up a well-established, lucrative business on Eighth Avenue, and have created an emporium of trade on Sixth Avenue so as to be in "the swim."

Miss L. Rosenfield, stenographer and typewriter, has facilities to have plays typewritten in six hours. Frederick Ward is reported to be meeting with remarkable success in The Mountebank on tour. Bill Eyo and James Whitcomb Riley, who are reported to have made \$1,000 in twenty-one weeks in their first tour last season, will open their second season Oct. 22. Until Jan. of the eminent humorist and life painter, the "Banister post," will be available in the new England and the Middle States. Their Pacific coast tour begins in the Middle States.

Manager Al Bourlier of the Masonic Temple Theatre, Louisville, Ky., wants good attractions for the week of Oct. 7.

Dr. F. M. Blodgett of this city, has invented a substitute for the speaking trumpet which he claims will make the deaf hear instantly. Dr. Blodgett has made exhaustive studies in the science of acoustics, and the benefits of all his previous discoveries are embodied in the Multi-Audiphone, a thin shell of celluloid, which adjusts itself to the ear. In the structure of this instrument its mechanism is said to be the perfection of acoustic science.

Manager E. J. Hagan has canceled all his Southern dates for One of the Finest. He has good open time in November and December, week stands only.

Beatrice Lieb, who made a pronounced success as leading lady with The Paymaster company, is at liberty.

The Louisville Hotel, Louisville, Ky., under the management of J. E. H. Kelley, is said to be very popular with the visiting and resident professionals in that city. The hotel is centrally located, convenient to all the theatres, and is spoken of as the most liberally managed hotel in Louisville. The management of the hotel desire theatrical patronage.

Manager J. Bayliss of the People's Theatre, Chicago, wants a first-class attraction for Thanksgiving week.

Manager John H. Noble, Jr., of the Noble Street Theatre, Anniston, Ala., is now booking for the season and has some of the strongest attractions on the road on his list.

The New Britain Opera House, Anburn, N. Y., now building, will open about Nov. 1. The house has been designed by Leon Lemper and is said to be magnificent in all its appointments. It is the only theatre in a city of 30,000 and has a seating capacity of 1,300. A leading attraction is wanted for the opening and succeeding nights. Thanksgiving Day is also open.

During the Summer Bunnell's Grand Opera House, New Haven, Conn., has undergone improvements that have transformed it into a splendid theatre. There are now two ticket offices and two entrances, with separate entrances to the gallery and balcony and to the orchestra. A large reception-room has been added to the right of the vestibule for the convenience of out-of-town patrons, and to afford shelter in inclement weather until the ticket sale begins. The house has been entirely renovated. W. W. Van Buren has been appointed business manager of both the Hyperion and Grand Opera House, assisted by E. G. Morton. The prices at the Grand are 75, 50, 25, 15 and 10 cents. Nothing but the best box-office attractions are booked at this house. Only a few dates remain open.

A good attraction is wanted for the opening of Baur's Opera House, Deshler, O.

The Oliver Opera House at South Bend, Ind., which plays but one night per week, desires a first-class attraction for dates in weeks of Nov. 3 and 25. Thanksgiving in latter week preferred.—Com.

DALLAS, TEXAS.

The MacCollins Opera company closed a wonderful successful Summer season at the Oak Cliff Pavilion on Sept. 24 with a benefit for Messrs. Ford and Miller. From beginning to end (June 10 to Sept. 14) the co. played to big houses. The pinnacle of the season was reached on Sept. 24, with Fanny D. Hall's benefit, the accomplished prima donna, who, on that occasion, sang the drinking songs from Fanny, La Perichole and The Beggar Student. A select and discriminating audience evinced its appreciation by rapturous applause, and a shower of flowers. Sept. 26 the company opened its regular season at Sherman with Erminie, and thence it will tour en route North via Bonham, Texas, Little Rock. The theatre-loving public of Dallas hope to greet the company at Oak Cliff next Summer.—Com.

LETTER LIST.

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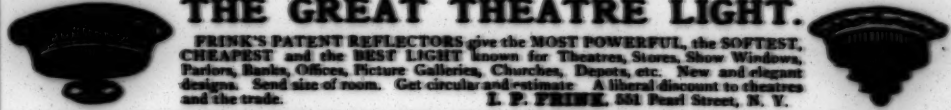
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and the completeness of the stage setting contributed much to the success of the engagement. Sufficient to say that Little Tommy Russell repeated his instruction success; Frank E. Aiken was vigorous and finished as Earl of Dorincourt; M. H. Snyder played Mr. Haverham the solicitor in an artistic manner and George Parkhurst was acceptable as Mr. Hobbs. Isabelle Evenden was acceptable as Mrs. Ebbel. The part with a sweetness and grace that was charming while her beauty of feature and tastefulness of costume drew involuntary applause. A word of praise is due the Academy management for bringing from New York at the expense of the house the settings used in the original production thus enhancing the effect of the representation. The audiences throughout the week were uniformly large. Shadows of a Great City week of 23.

LOUISVILLE.

The Paymaster, with Duncan B. Harrison and a strong co., was the opening attraction of week of 26 at Macaulay's, making a good impression. J. K. Emmet in his new play, Uncle Joe, or Fritz in a Mad House, finished the week to very large business. The play is the best Mr. Emmet has had since the original Fritz. Our Cousin German, in which he sang his songs, was an excellent one, the new songs and dances taking and the special scenery beautiful. The children, Baby Spencer and Baby Brinkley, made distinct hits. Hence the Postman, follows.

On account of the abrupt close of season of A Legal Document the Macaulay was dark week of 26. Happy Cal Wagner's Minstrels, with Billy Birch and other well-known burlesque artists, will open 27.

Barry Johnson and Edwin Arden's Eagle's Nest drew large houses to Harris, a repetition of last season's success, when the author played the star part. White Slave week of 23.

At the White Buck the Harding and Little Ah Sid variety co. received fair patronage, offering a strong bid.

Travis: John Warner, long connected with Louisville theatres will be chief usher during the Booth-Barrett engagement at the Auditorium. Lizzie Evans and co. were compelled to lay over here 26, having missed connection en route Cincinnati to Knoxville, Tenn. Manager Callahan threatened suit against the L. and N. R. R. for damages. Mrs. Wm. A. Warner, has returned from Jacksonville, Texas, where she nursed back to health her son Morris well known in theatrical business circles. He once managed Robson and Crane but is now engaged in newspaper work in the Lone Star State. Manager Macaulay has secured the Pearl of Pelkin to fill the date held at his house for the Potter co. The Macaulay programme now shows this line: "Frederic W. Hamilton, Business Manager."

The Booth-Barrett dramatic festival opens 23 at the Auditorium. Eight performances will be given with a change of bill at each. The success of the season is already assured as a large number of seats have been sold for the season and there is now a steady demand for single seats. Manager Levy is here and expresses entire satisfaction with the arrangements made and the manner in which the festival has been formed by Messrs. Quilp and Camp.

ST. LOUIS.

A Midnight Bell made a hit at the Olympic Theatre last week. Geo. Richards and Eugene Canfield were heartily welcomed. Little Dot Clarendon made a tremendous hit and received encore after encore nightly for her work. This week the Lyceum co. in The Wife.

The Haverly-Cleveland Minstrels drew out large numbers of admirers at the Grand Opera House last week. They have one of the best if not the best minstrel companies on the road. The attractions comprising the organization are unusually entertaining. Billy Rice, Willis Sweetnam together with the japs, form an entertainment by themselves. This week Newton Beers' Enoch Arden.

The White Slave at Pope's Theatre week of 26, did phenomenal business, packing the house at every performance. It was well staged and presented by a good cast. Monday week of 27.

At the People's Theatre, George O. Morris gave a very sensational and startling production of A Legal Wrong. The spectacular part, particularly the cyclone at sea, was most realistic. The attendance was large and enthusiastic. The Ranch King week of 27.

St. Louis Exposition daily draws from 15,000 to 20,000 people. It is a greater success this year than ever. Gilmore, with his four concerts a day, besides one of the best and largest displays ever gathered together in an exposition, cannot help but prove attractive, and particularly so where all can be seen and heard for twenty-five cents.

Travis: The city is full of strangers, making business good at all places of amusement. W. Smythe, who now owns the theatre, is the latest success. The Burglar, was in this city last week. Mr. Smythe is an old St. Louis boy who has the best wishes of many friends here for a continued success. Pope's theatre property was sold last week for \$100,000. Al. Hayman was in the city week of 26 looking after the interest of The Wife co.

WASHINGTON, D. C.

Sea of Ice, with Creston Clarke and a capable co., drew fairly at Alhambra's, Mestayer-Vaughn co. in The Tourists 23. Lewis Morrison 30.

Jim the Penman did well at the National. Ellie Wilton as Mrs. Halston won deserved applause for her really excellent work. Still Alhambra 23.

Lillian Lewis drew good houses at the Bijou in Article 47. As in a Looking Glass and Donna Sol. Bartholomew's Equine Paradox 23.

Kernan's own co. had a good week, and will be followed by Gus Hill 23. Hyde's Specialty comb. is announced for week of 30.

PITTSBURG.

For the week which terminated 21, those who were fortunate enough to have monetary interests in local theatres certainly did well.

At the Grand Opera House The Old Homestead delighted the crowds that attended the performance.

Edmund Collier and May Wheeler entertained their numerous patrons at Harris' with Woman against Woman.

The Austin Australian Novelty co. gave a very good entertainment at the Academy.

Maria Wainwright opened a week's engagement at the Grand Opera House in success.

George C. Jones' U. S. Mail was given its initial performance in this city, at the Bijou, 23.

The Waits of New York is the attraction at Harris' week of 21.

Genial Tony Pastor is at the Academy week of 23.

Items: John J. Elder was in town last week. Helen Barry and the Rudolph Aronson Opera co. will be at the Grand Opera House in October. The many friends of J. P. Deane were glad to see him around once again. He was here last week with the Collier-Wheeler party.

ALABAMA.

NEW DECATUR.—INSTITUTE HALL (W. Todd, manager): The season was opened 14 by A Soap Bubble co., which was greeted with a crowded house.—ITEM: Mr. Todd, the manager, anticipates a good season. The hall has been thoroughly renovated and many conveniences added.

CALIFORNIA.

SACRAMENTO.—NEW METROPOLITAN THEATRE (C. P. Hall, lessee): Joseph Grimmer and Phoebe Davies played to good houses week of 9. They are supported by an excellent co. and gave good satisfaction. The Burglar, Fairfax, Forgiveness and The Tugboat were presented. They remain another week.—CLUNE OPERA HOUSE (C. P. Hall, lessee): Evans and Hoyer in A Parlor Match drew a large house 19. Several new features have been introduced into this "bundle of absurdities" since its last presentation here, all of which add to its interest. Evans and Hoyer are as funny as ever and have a good co. surrounding them. Ed C. Johnson, a member of the co., is an old Sacramento boy and received a warm welcome upon his appearance.—ANNEX HALL: Dan Morris Sullivan and his Mirror of Ireland have been crowding this house since 9. A pleasing entertainment is given at popular prices.

OAKLAND.—OAKLAND THEATRE (A. W. Stillwell, manager): Evans and Hoyer in A Parlor Match, 10, and Russell's farce-comedy co. in The City Dancers, 11, drew packed houses. Charlie Reed, of the latter co., received a flattering welcome and seemed happy to respond to numerous encores.

SAN JOSE.—CALIFORNIA THEATRE (C. J. Martin, manager): Evans and Hoyer in A Parlor Match to a large audience 12.

SAN BERNARDINO.—GRAND OPERA HOUSE (Wyatt and Lesher, managers): Margaret Mather to a packed house 10; receipts \$4,100.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager; R. S. Douglas, associate manager): Margaret Mather drew large and enthusiastic audiences 11-14.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Robert C. Carter, manager): The regular season at this theatre was opened auspiciously by Edward Harrigan 26, in Old Lavender and Cordelia's Aspirations 27. The houses were very large and uniformly well pleased, especially with the first named play. Mr. Harrigan and his plays are well known in New York, but they are open to criticism from other than a New York standpoint. Many of Mr. Harrigan's plays depict a life and phase of character that is unknown and unappreciated away from the environment of the great metropolis. To the most of his plays there is a Harlem flavor and a Bowery odor that many of the "wild and woolly West" do not comprehend. It is a pity to them. Should Mr. Harrigan continue to cater to the taste of the general public, he will need some plays of a less local and more universal coloring. Of Mr. Harrigan's work in Old Lavender I must speak in terms of warm praise, the part reminding me very much of the one W. J. LeMay plays in Sweet Lavender, and as the former is the older play it must have given birth to the latter idea. A drunken part to please must be very delicately handled or it would be made coarse and brutal, but Mr. Harrigan invests it with such a refined coloring as to make it pathetic, appealing to our sorrow and sympathy. In his hands Old Lavender is always a gentleman both by birth and instinct. The company surrounding Mr. Harrigan is a most capable one, and while I cannot particularize I must pay the highest tribute to Mattie Moore. Her character work as Mother Crawford, stamps her at once as a most capable artist, but in her drunken scene as Cordelia, she is convulsively, irresistibly funny. Messrs. Sparks, Chapelle and Burke made neat hits, while Fanny Bowman, a pretty little California soubrette, captivated everybody.—REFLECTIONS: Chas. Chapelle is an enthusiastic actor. He caught twenty-nine pounds of trout in one day here. When Mattie Moore was getting off the train, on arrival, and seeing Mattie Carter, he shouted "Hello Bob! I don't care if we take in a cent here, I would not have missed this for a thousand dollars. It's a dandy."—Mr. Harrigan is now writing a play which will portray life and character from the Rockies to the Sierras. He has the story, that prince of good fellows, lavished the courtesies of the Conquero, and is now known to the profession very generally in the West, is publishing The Critic, the Wheeler programme. For Edward Harrigan's opening at the Wheeler 26, the programme was a souvenir of eight pages, printed on lavender silk and bound in lavender morocco. It also contained a photo and autograph of Edward Harrigan.—This city has two Vandeville theatres, the Comique and Palace. Charles Boyd, an old-time minstrel, is manager of the Comique. Mr. Boyd produces at his theatre in good style, the leading comic operas and short plays.

COLORADO SPRINGS.—COLORADO SPRINGS OPERA HOUSE (S. N. Nye, manager): A Midsummer Madness was presented to fair business with local talent 12. The parts were very well taken indeed. Mr. Couch as Old Mr. Marlowe was especially good.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Imre Kiralfy's Lagardere co. presented that popular melodrama to big business 17. Sweet Lavender drew good houses 19-21. A. P. Burbank was very funny as Dick Pheasant, and Cyril Scott made the most of Clement Hay. Lillian Chantore should also be mentioned for her artistic work as well as Ethelyn Friend, who made a very sweet Lavender.—PROCTOR'S OPERA HOUSE (Proctor and Turner, managers): Mile. Rhea in Josephine attracted large audiences 16-18. The star is a great favorite with New Haven public and her interpretation of Josephine, Empress of the French, was looked forward to with interest. The public verdict was that the play is a success and that Rhea in the title role was all that could be desired. The comedy, A Dangerous Game, was given at Wednesday matinee. A Rag Baby amused 16 and audiences 19-21.—GRAND OPERA HOUSE (G. B. Bunnell, manager): The season was opened at this house 19. Pat Rooney was the attraction and the S. R. O. sign was displayed long before the curtain rose.—ITEM: During the Summer Manager Bunnell has made many changes in the Grand that is hardly recognizable. Improvements have been made in seating, decorating, carpeting, lighting, scenery, etc. A nicely furnished reception room containing the latest novelties has replaced the old museum.—William H. Vanburen will in future represent Mr. Bunnell in the management of both the Grand and Hyperion with the assistance of Press Agent E. G. Morton.

WATERBURY.—JACQUES OPERA HOUSE Kiralfy's Lagardere to big business 18. Maurice P. Drew as Lagardere won the applause of the audience. Tom Ricketts and his excellent co. 19-21 to big houses despite very bad weather.

HAUGATUCK.—GEN OPERA HOUSE (Jacques and Beardsley, managers): Local amateurs presented Cast on the World to light business 16, 17. St. Felix Sisters appeared in their new musical comedy A Royal Hunt to large and well pleased audience 19. A free stereoscopic exhibition of Edison's new phonograph are novel features of this co.

NEW BRITAIN.—OPERA HOUSE (L. E. Pike, manager): The Wife played to a surprisingly high house 9. Excellent co. Tom Ricketts in Duvar, 12, 13, 14 to light business.

MERIDEN.—DELEVAN OPERA HOUSE (F. H. Delevan, manager): Thomas E. Shea drew full houses week of 26 in Monte Cristo, Strangers of Paris and The Shamrock and Rose. The latter was written for Mr. Shea, and is a very pleasing play.

NORWICH.—OPERA HOUSE (Andrew V. Harris, manager): Peck's Bad Boy to a very large house 21. Fair co. and excellent band.

WINDST.—OPERA HOUSE (J. E. Spaulding, manager): Edward P. Sullivan co. 13, 14 in A Celebrated Case and Rosedale delighted good houses considering the bad weather. Barrethier Family Concert, with H. P. Lane as rubber man were greeted with a good house.—Gossip: Manager Barrethier entertained the Sullivan co. to a concert in the hotel parlors morning of 13.

HARTFORD.—OPERA HOUSE (F. P. Proctor, manager): The Lyceum Theatre success, Sweet Lavender, was presented here for the first time 26-27 to large and appreciative audiences. Mile Rhea closed the week appearing as Josephine in her new play of that name at the initial performance. This play, though somewhat sombre, holds the attention of the audience to the final fall of the curtain. Mile Rhea displays an elegant wardrobe, and looks and gives a fine portrayal of the role of the ill fated Empress. William Harris, the leading support, excels in posing and gestures. The audiences were large and fashionable.—ITEM: The Lyceum co. made a big jump to fill their date here closing in Cleveland 14 and opening here 26. Their scenery did not arrive until 17, but so well equipped is Proctor's Theatre that local sets were used and the stage set so artistically on the opening night that no one suspected that special scenery of the co. had not been used.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Edward P. Sullivan co. in A Celebrated Case 16, 17. Fair business.

BIRMINGHAM.—STERNING OPERA HOUSE (Jean Jacques, manager): Monroe and Rice in My Aunt Bridget delighted a big house 14. Tom Ricketts in Duvar to light business 16-18. Imre Kiralfy's Lagardere co. packed the house 19. Performance good.

WILLIAMSBURG.—LOOMER OPERA HOUSE (S. F. Loomer, proprietor): Imre Kiralfy's Lagardere to a large house 20. Maurice P. Drew made a hit at The Hunchback. Co. good.

MYSTIC.—OPERA HOUSE (dra W. Jackson, manager): Pat Rooney Comedy co. gave a fine entertainment to fair business 28.

BRIDGEPORT.—HAWES OPERA HOUSE (R. Tomlinson, manager): Two to One 23. Small audience; unsatisfactory performance. Kiralfy's Lagardere drew a large and appreciative audience 21.—PROCTOR'S GRAND OPERA HOUSE (Proctor and Balknap,

managers): A Rag Baby to only fair business 16-18. Through some mistake The Arabian Nights was announced to appear at this house 19-20. Cora Tanner in Dickinson was greeted by a large and delighted audience 21. Supporting co. good.

DELAWARE.

WILMINGTON.—PROCTOR'S GRAND OPERA HOUSE (Proctor and Souther, managers): Ada Gray and a capable co. gave East Lynne and A Ring of Iron to fair business 17, 18. James H. Wallick in his new play, Sam Houston, pleased good houses 19, 20. Primrose and West's Minstrels packed the house 21.—ITEM: The New Academy of Music is slowly being rebuilt. It is hoped to have the new playhouse ready by Jan. 1.

GEORGIA.

AUGUSTA.—GRAND OPERA HOUSE (Sandford H. Cohen, manager): George Wilson's Minstrels opened this house for the season to standing room only 18. Some novelties were presented and entire satisfaction given.

ATLANTA.—DEGIVE'S OPERA HOUSE (L. DeGive, manager): George Wilson's Minstrels opened the season at DeGive's, giving three performances, 16, 17 and matinee. Rain interfered slightly with the two last performances, and the first drew the largest house seen here for many years.

ILLINOIS.

CAIRO.—NEW OPERA HOUSE (Sol A. Silver, manager): The Macolin Opera co. 30.—ITEM: New scenery is being painted. The dressing-rooms are undergoing a thorough renovation, and when finished cannot fail to please.

QUINCY.—OPERA HOUSE (John Schoeneman, manager): A Tin Soldier to light business 14. Robert Mantell, supported by an excellent co., presented Monbars to a large and enthusiastic audience 16. The performance was heartily enjoyed by those who attended.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Frankie Jones to good business 12-14. The Dear Irish Boy to a well-pleased house 16. Twelve Temptations canceled date of 23.

ELGIN.—DU BOIS OPERA HOUSE (Theodore Swan and F. Jencks, managers): Daniel McCarthy in Dear Irish Boy to good business 13. The Frankie Jones co. in repertoire for three nights commencing 16 in Disowned to a crowded house.

ENGLEWOOD.—ENGLEWOOD OPERA HOUSE (D. H. Lanyon, manager): Scott and Mills' Chip o' the Old Block to good and very appreciative house 14. Miss Melbourne is an ideal Pizey and was warmly received in her specialties. W. J. Fleming's Around the World in Eighty Days to a large but rather top-heavy house 15. The scenic effects were very fine.

—ITEM: The Englewood Opera House, under the management of D. H. Lanyon, is very successful this season, and is largely patronized by the residents of Englewood and vicinity, recently annexed to Chicago.—The new theatre being built by an Englewood contractor, to be managed by H. B. Thistle, is well under way, and from last reports should open about New Year's Eve.

DIXON.—OPERA HOUSE (A. E. Truman, manager): Ole Olson, presented by the Siege Comedy co., 13. Gus J. Heege in the title role spoiled an otherwise good performance by the introduction of local hits and obsolete gags. George Randolph made a pronounced hit as Mrs. O'Flannigan.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (J. H. Herman, manager): Finner and Crane's co. played to large houses ending week of 14 at popular prices.

SHREVEPORT.—OPERA HOUSE (Philip Parker, manager): The Emma Warren Dramatic co. opened 18 to a fair house.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): This house was opened by W. H. Crane with the initial production of Mathews and Jones's new play, Probation, 6; Papa Perrichon and the Balloon 10. The house was packed 6, and standing room was at a premium. Papa Perrichon and the Balloon was also well attended. A Midnight Bell 12, 13, and matinee to fair-sized audiences. Play satisfactory.

MOBILE.—WAGNER'S OPERA HOUSE (R. G. Cindenden, manager): Mattie Vickers to a good house 13.

DANVILLE.—GRAND OPERA HOUSE (William Stewart, manager): Bennett and Moulton Opera co. week of 16 to rather light business.

JOLIET.—OPERA HOUSE (R. L. Allen, manager): The Son of Monte Cristo was presented 16 with Frank Lindon in the leading role, ably assisted by Edna Earle and an exceptionally strong cast; fair business.

PANA.—HAYWARD'S OPERA HOUSE (Race and Reley, managers): Week of 19 Gipsy Ward co. to fair business 18. She, Him and Her packed the house (no date).

BLOOMINGTON.—HURLEY THEATRE (Perry and Baker, managers): Beacon Lights 19. Fair business.—OPERA HOUSE (Perry and Baker, managers): Said Pasha to an appreciative audience 18.

INDIANA.

FORT WAYNE.—MASONIC TEMPLE (J. H. Simonson, manager): Dan'l Sullivan co. appeared 11 and 12 in Con Conroy and Co. to good business. Nellie McHenry in Greenroom Fun to light house 14. She was as pleasant as ever. Happy Cal Wagner's Minstrels to a top-heavy house 16. Cool Burgess left the co. here. W. J. Scamman presented his new play, Myles Aroon, 17, to a large house, which received him with applause. He always draws well here.—ITEM: At the invitations of Rt. Rev. Joseph Scamman, after the regular performance, Mr. Scamman appeared in costume at a fair given by the Catholic churches in Library Hall and sang several of his choicest songs. He also donated a blackthorn cane to the fair society.

GOSHEN.—OPERA HOUSE (Rogers and Krutz, managers): Gilbert and Dickson's Spectacular co. in She was a flat failure 4. Fair-sized audience. V. K. Victor's Vandeville co. appeared to a fair house and gave general satisfaction 5.

MARION.—SWEETSER'S OPERA HOUSE (E. C. Middleton, manager): Victor's Vandeville co. to fair business 14. Walter Mathews and an excellent co. gave a fine presentation of Aramis 17. Mr. Mathews in the title role surpassed the expectation of the most exacting. He is a young tragedian of decided talent and has a brilliant future before him. The piece was beautifully staged and costumed. Business was light, but should Mr. Mathews play a return date here he would be greeted with crowded houses.—ITEM: Herr Oscar Rodeck has been secured as leader of the opera house orchestra.

VINCENNES.—OPERA HOUSE (Frank Green, manager): The California Opera co. presented Said Pasha to fair business 13. Prof. Kennedy, the mesmerist, opened 16 for week.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGlinchey, manager): Gilbert and Dickson's She 13 to light business. Miserable performance. Cal Wagner's Minstrels to fair business 18.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbot, managers): J. K. Emmet in Fritz in a Madhouse opened a three nights' engagement 16. The piece is probably nearer a play than anything Mr. Emmet has ever appeared in here. Mr. Brinkley, Mr. Palston and Maud White deserve special mention for good work in support.—PARK THEATRE (Dickson and Talbot, managers): Sea of Ice and Dad's Girl with Anna Burton in the leading roles, supported by a fair co., to splendid business week of 16.

KOKOMO.—OPERA HOUSE (Howard E. Henderson, manager): This house opened its season very favorably 16 with Walter Mathews in Aramis, the Master Mind. The piece was handsomely staged and costumed. Performance satisfactory.—ITEM: Several needed improvements have been made to the stage that will be greatly appreciated by the profession. The house has been newly carpeted.

LA PORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): Labadie-Bowell co. closed a week's engagement 14. Fair business. W. J. Fleming's Around the World in Eighty Days 21.

CRAWFORDSVILLE.—MUSIC HALL (Leslie Davis, manager): Leslie Davis co. opened the season at this house to large business during Fair week, ending 14. Good co.

LEBANON.—GRAND OPERA HOUSE (J. C. Brown, manager): Mattie Vickers-Chase co. to a good house 12. Walter Mathews, supported by his excellent co. in Aramis the Master Mind did only fair business as owing to the advanced prices. Mr. Mathews became quite a favorite with our people.

before the close of the performance and received repeated curtain calls.

MICHIGAN CITY.—OPERA HOUSE (George C. Marsh, manager): W. J. Fleming's Around the World to fair business 16.

LOGANSPORT.—OPERA HOUSE (William Dolar, manager): Cal Wagner's Minstrels drew a fair house 17.

SOUTH BEND.—GOOD'S OPERA HOUSE (J. V. Parter, manager): The Labadie-Bowell English Comedy co. did good business week of 16.

EVANSVILLE.—OPERA HOUSE (T. J. Grover, manager): The Cannon-Conkling Comedy co. was advertised for 19-21, but after a miserable presentation of Marble Heart 19 Manager Grover refused to allow the co. to continue the engagement.—APOLLO THEATRE (John Albecker, manager): Wiley and Stuart's Colored Minstrels to packed houses 14, 15.

IOWA.

SIOUX CITY.—PRAIRIE GRAND (W. I. Buchanan, manager): Rice's Corsair did fine business 16, 17.—ACADEMY OF MUSIC (W. S. Collier, manager): Opens 23 with Beach and Bowers' Minstrels.—ITEM: A. E. Jennings, formerly of St. Paul, now leads the Peverly orchestra.

MUSCATINE.—TURNER OPERA HOUSE (Barney Schmidt, manager): Mattie Vickers played 16, 17 to crowded houses.—ITEM: Mattie Vickers will close her engagement in about four weeks and will return to Chicago for rehearsal of her new play.

BOONE.—PHIPPS' THEATRE (Charles E. Phipps, manager): The Swedish citizens held their anniversary exercises in the theatre 14. The house was packed to the doors and hundreds turned away.—ITEM: A large number of superior attractions have secured time at Phipps' this season.—A new orchestra has been organized with Miss Clara Sherters as leader.

CEDAR RAPIDS.—GREENE'S (F. A. Simmons, owner and manager): Beach and Bowers' Minstrels gave a very fair performance 14. Dear Irish Boy to a top-heavy house 17. Forenough's Circus 16 same day kept many away from the Opera House.—ITEM: In addition to the extensive alterations and decorations which have been made in the interior of the house, Manager Simmons is having all the scenery newly painted, and a new drop curtain will probably be added. Manager Simmons is a hustler.

DUBUQUE.—OPERA HOUSE (Duncan and Waller, managers): Liberator's Military Band to fair house 17.

COUNCIL BLUFFS.—DONAHY OPERA HOUSE (John Donahy, proprietor; J. B. Polk in The Silent Partner to moderate business 14. Entire satisfaction.

DES MOINES.—FUTER'S OPERA HOUSE (William Foster, manager): Brass Monkey 11. Good business. Richard Golden in Old Jed Prouty to a good house 12, despite a driving rain. Co. good. Little Mills Smith made a pronounced hit.—GRAND OPERA HOUSE (W. W. Moore, manager): A Night in Jersey to fair business 16. Howard Powers and Miss Delano sang charmingly and received numerous recalls.—CAPITAL CITY OPERA HOUSE (J. S. Connolly, manager): Carrie Anderson week of 30.—PERSONAL: Mrs. William Foster, baby and nurse have returned home from the East, where she has been visiting for the last two months.

DAVENPORT.—Liberator gave four concerts at Schutzen Park in this city, before large and appreciative audiences 14, 15. Manager Mattie of the Davenport Opera House, procured this attraction.—TURNER GRAND (Charles Kindt, manager): Mattie Vickers 15, matinee and evening, to good business.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Mattie Vickers to good house 12.

FORT MADISON.—BENNETT OPERA HOUSE (Edwin Ebinger, manager): Ole Olsen to a fair house 16. Good attraction. Jav Simms, the comedian, a native of this city, is with the co. The Schubert Quartet to a small but well-pleased audience 18.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): J. B. Polk in The Silent Partner 16; light business; support excellent; play better than his Mixed Pickles; audience enthusiastic.—Charles L. Ainsworth's Sentenced for Life co. canceled Fair dates, 11-13, too late for Manager Tilden to fill the same.

KANSAS.

ATCHISON.—PRICE'S OPERA HOUSE (L. M. Crawford, manager): John Dillon in Wanted the Earth pleased a good audience 16. The Fakir to light business 18.

LEAVENWORTH.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): J. B. Polk in A Silent Partner delighted our theatergoers 11. John Dillon in Wanted the Earth played to a small house, but derived a much better one 14. The Fakir amused good houses 16-17.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Shaftroth and Clark's Colored Minstrels drew excellent houses 9, 10 in spite of the fact that we have had several minstrel cos. here within the past two months. James B. Polk in A Silent Partner 13, which introduced for the first time here (on a stage) the Edison phonograph as an especial feature.—GRAND OPERA HOUSE (Melville B. Raymond, manager): The season at this house will open 16 with Nick Roberts' Pantomime Troupe in Humpty Dumpty.

WICHITA.—CRAWFORD OPERA HOUSE (L. M. Crawford, manager): Cora Van Tassel presented her new play, The Little Sinner 10-12 and Hidden Hand 13. It rained during the entire engagement of the star, which had a depressing effect on the business done. The performances were artistic successes.

BERKSHIRE.—HER NGTON OPERA HOUSE (Geo. C. Moses, manager): The Payton comedy co. week of 9.

HORTON.—KEMPER'S OPERA HOUSE (W. H. Kemper, manager): This house was opened 14 by Milton and Dollie Nobles in From Sire to Son; house light, inclement weather; audience delighted. Russo and Swift's Uncle Tom's Cabin co. 16; fair business; very poor performance.—HIGH STREET THEATRE (M. S. Brundage, manager): This new house, when completed, will be one of the best theatres in Northwestern Kansas. It will be opened by the Emma Frank Dot co. in repertoire Oct. 21, week.

MAINE.

PORTLAND.—THEATRE (C. H. Newell, manager): On the Frontier is not so blistering on the title would seem to imply, and the co. presenting it 13, 14 is a remarkably good one. James M. Hardie was a manly Jack Osborne and Sarah Von Leer was a very good Indian maiden. Her high-heeled shoes were decidedly out of place, however. Messrs. Gardner and Saunders were a clever pair of comedians, and the audiences were well pleased with the performance. H. S. Taylor's co., arrived 17, and A Stuffed Dog was advertised for that date, but owing to the non-arrival of the music, the audience had to be dismissed. The Lewiston date (19) was canceled however, and this laughable comedy was presented 18, 19 to crowded houses. The plot of the piece is worse than the title, but the co. is remarkably strong. John Mackay and Joe Herbert made telling hits, and kept the audience convulsed with laughter. Stage settings are fine, the costumes pretty and the specialties, including the dancing of Violet Newham, and the balancing feats of the Devans, are sufficient to draw crowded houses.—ITEM: Yolande Wallace of the Evangeline co. is Jennie Cummings Wood, a Portland girl who is making a decided hit in the title role. The advance sale of seats for the Stockbridge course was the most successful of any season, since the inauguration of this popular course.

SKOWHEGAN.—OPERA HOUSE (E. C. Haselton, manager): Prof. Gentry's Dogs 18; small house. Very clever performance. Two Sisters delighted a fair audience 19. Fraser Coulter is a great favorite here. Wallick's Bandit King co. 21.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (H. W. Williamson, manager): Act 5 of the Continent to fair business 11. Performance mediocre. Stetson's Uncle Tom's Cabin 12, matinee and evening to good business giving entire satisfaction.

MASSACHUSETTS.

LYNN.—PROCTOR'S THEATRE (A. H. Deater, manager): Hoyt's Hole in the Ground to crowded houses 13, 14. Bunch of Keys to good business 16, 17. Ruling Passion opened to good business.

HOME.—NEW OPERA HOUSE (Mark Davis, manager): Helen Barry in Love and Liberty 14, to a large and well pleased audience. The co. was good and carry some very fine scenery.—**ITEM:** William S. Sink has leased and has the sole management of Sink's Opera House. It is undergoing extensive repairs and will be opened by Miss. Jannasch 24.

CONROE.—CONROE OPERA HOUSE (E. C. Game, manager): Charles Ellis in Casper the Yodler to the largest house of the season 14. Bryant and Richmond in Keep it Dark to only fair business 17; head week.

POWERS.—MUSIC HALL (John Bright, manager): Core Tanner in Fascination from a crowded house 14. Miss Tanner was enthusiastically received. Harold Russell rendered the star very able support. Co. good. Carroll Johnson in W. H. Power's Fairies Well 19.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): Vernon Jarbeau in Starlight to only fair business 17. Hallen and Hart came 19 to fair receipts. Performance much enjoyed. Later on is a sure winner. Minnie Madlers in Featherbrain to only fair business 21. **MASONIC AVENUE THEATRE** (G. W. Smith, manager): Anna Boyle week of 16 to good business, presenting Gray's Oath, Our Strategists, May Blossom and Our Angel, in a pleasing manner.—**RAIN:** Rain fell continuously during the week of 16, seriously interfering with the attendance at the theatre and Interstate Fair.

NEWBURGH.—ACADEMY OF MUSIC (P. M. Taylor, manager): In the Ranks with Hamilton Harris in the leading role supported by a fair co. pleased a good sized audience 17.

UTICA.—OPERA HOUSE (Jacobs and Proctor, managers): Ethel in Robine 11 and Much Ado About Nothing 13, both to large houses. Little Lord Fauntleroy 13, 14, three performances, to good business.

SALAMANCA.—GIBSON'S OPERA HOUSE (C. R. Gibson, manager): Vernon Jarbeau in Starlight drew a well filled house 16.

CORTLAND.—CORTLAND OPERA HOUSE (J. S. Vall, manager): Bunch of Keys 16 to a full house 16. Ada and Kille Deaves in Chaos Flat to good business 21.

TRIO.—RAND'S OPERA HOUSE (Gardner Rand, manager): The Misses Deaves in Chaos Flat drew large houses 16, 17. Co. good.—**GRISWOLD OPERA HOUSE** (Jacobs and Proctor, managers): Alone in London packed the house at each performance. My Partner week of 13. Massapa next.

SARATOGA SPRINGS.—TOWN HALL (Hill and Connors, managers): Charles T. Ellis in Casper the Yodler, gave an excellent entertainment to a fair house 13. Co. and play deserves better patronage. Stetson's U. T. C. to a top heavy house 16, with the exception of the specialties introduced in the second act, the co. is mediocre. William H. Bishop's original Miss's Landing, gave a fine entertainment to a fair house 18.—**PURMAN MUSIC HALL** (Abel Putnam, Jr., manager): Humber, by Charles E. Eldridge to a fair house 13. Mr. Eldridge made a very favorable impression and is supported by a good co. James A. Heme gave a very finished performance of Drifting Apart 14. The piece has been re-written and is very much improved. T. H. French's Little Lord Fauntleroy co., matinee and evening to only moderate business. W. T. Bryant's Keep it Dark co. made a distinct hit 16. Business fair.—**ITEM:** Charles E. Eldridge, of the Humber co. is a Saratoga boy, and has relations residing here.—Roland G. Pray, business manager of Drifting Apart, was here last Spring with My Aunt Bridget co., and made many friends, who were pleased to meet him again.

SCHENECTADY.—CENTRE STREET OPERA HOUSE (Sherlock Sisters, managers): Ethel presented Miss Adeline to a fair house 15. Little Lord Fauntleroy to a medium sized house 16.

UNION OPERA HOUSE (P. Van Patton, manager): Nora, the comedy Sunbeam, opened a week's engagement 16, presenting Dad's Girl to standing room only.—**ITEM:** Ben. Fred. Helm, formerly of the Union Opera House, has been appointed stage manager of the Centre Opera house.—The Sherlock Sisters are presenting their thespianry with the best class of attractions we have ever had.

ONEIDA.—DEVEREAUX OPERA HOUSE (M. Carma, manager): Charles Bowser in Check to a fair house 14.

BINGHAMTON.—OPERA HOUSE (J. P. E. Clark, manager): Frederick Wards in The Mountebank to a large house 11. A rare dramatic treat, Lillian Kennedy and Alfred Kilday in Casey's Troubles to big business 14. Ada and Kille Deaves to fair houses 17, 20.

LOCKPORT.—HODGE OPERA HOUSE (J. R. Heints, manager): Roland Reed in The Woman Reck to a large and appreciative audience 11. Isabel Rush as Mrs. Joy deserves special mention.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (E. J. Penny-packer, manager): The season of this house was opened by Agnes Herndon 17 in La Belle Marie; fair business; good co.—**ITEM:** Agnes Herndon became quite ill after her performance 17. She was too unwell to travel the next morning, causing her to lose one night in Charleston.

OXFORD.—OXFORD OPERA HOUSE (Meadows and Clement, managers): Black Diamond Quintette drew a packed house 16; general satisfaction.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE (Miller Brothers, managers): The brilliant spectacle, Kajak, opened to a big house 15, and business has continued to grow ever since. The scenic effects are beautiful and reflect great credit on the artist, Christian Jensen. The dancing of the four Pasetion Dancers, the transformation dance of Edith Cretake, the wonderful acrobatic work of the six Donasettes, and the juggling of George A. Melville were the most pleasing of the specialties. Stage Machinist Tom Goodyear had the complicated scenery under perfect control, and it worked to a charm. Austin's Australian Opera House (C. A. and J. G. Miller, managers): A Legal Wreck, nicely mounted and fairly cast, had from fair to good business week of 16.—**THE WORLD** (James Geary, manager): Business was very large week of 16.—**RICHENLAUB'S:** A strong specialty co. in drawing full houses nightly.—**THE PEOPLE'S** (J. L. Cain, manager): This house has reopened and business is reported good.—**PERSONAL:** John E. Bagshaw, of this city, is treasurer of A Legal Wreck co.

STREUSEVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): Charles A. Loder in Hilarity opened the season to a full house 16. Estelle Clayton to a large house 17. Very satisfactory performance.—**STANDARD OPERA HOUSE** (Henke and Beach, managers): The season at this house was opened by Ethel Elliser to a full house 19. The first performance given in our city for some time. The two house and beautiful appointments were a surprise to many.

CANTON.—SCHAEFER'S OPERA HOUSE (Louis Schaefer, manager): Gilbert and Dickson's She co. drew a large house 16. The performance was very unsatisfactory in every respect.

KEZIA.—KEZIA OPERA HOUSE (J. A. Hiving, manager): The Haverly-Cleveland Minstrels drew a packed house 17. The stage setting and costumes in the opening scene were very fine and the music, singing and dancing excellent.

DAYTON.—THE GRAND (Reist and Dickson, managers): Ethel Elliser 11, 12, appearing in The Governors and Egypt to poor business. Perhaps the small attendance can be attributed to the fact that those who patronize the better class of attractions have not returned from their summer outings. The co. is one of the best balanced that has been here for years. The Ivy Leaf drew a good-sized audience 14. The co. is much stronger than heretofore. As a whole, is more enjoyable than ever.—**THE PARK** (Reist and Dickson, managers): P. F. Baker commenced a week's engagement 16 and "turned 'em away." The co. will evidently do a large business, large audience 16. Lillian Kennedy in Casey's Troubles drew 16 houses 20.

TIPPIN.—SHAWHAN OPERA HOUSE (C. B. Hubbard, manager): The Kindergarten co. drew a crowded and well-pleased house 16.

ELLEPHANTINE.—GRAND OPERA HOUSE

(George W. Guy, manager): Alden Benedict's Pablo Romani co. 17.—**ITEM:** Frank Thrift returned home this week after a successful engagement with the Forepaugh Circus.

NAPOLSON.—NAPOLSON OPERA HOUSE (J. L. Hatter, manager): Graham Barle co. week of 9.

MT. VERNON.—WOODWARD OPERA HOUSE (L. G. Hunt, manager): Power's Ivy Leaf 13 to standing room and everybody satisfied.—**PERSONAL:** Treasurer Winterboth, of the Woodward, Major Bell, and your correspondent witnessed Kajak at Columbus 16.

CHILLICOTHE.—CLOUGH GRAND OPERA HOUSE (Ed Clough, manager): Ethel Elliser and The Governors opened the season of this house 14. Business rather light.—**MASONIC OPERA HOUSE** (E. Kaufman, manager): This house opened the season with John Fay Palmer and co. in The Last Days of Pompeii. Fair business. Weather very bad.

URBANA.—BENNETT'S OPERA HOUSE (P. R. Bennett, Jr., manager): The U. S. Mail co. played to a fair house 16. Each member of the co. made a hit. The audience pronounced it to be one of the best comedies ever seen here.

MARISSON.—BUCHER'S OPERA HOUSE (C. P. Porter, manager): Last Days of Pompeii to a small audience 9. Cal Wagner's Minstrels drew a large audience 11. Very good performance.

FREMONT.—HEIN'S OPERA HOUSE: Howell and Gebert's Kindergarten co. played to a large and well-pleased house 17. Miss Ivy Magee made a decided hit.

NEWARK.—NIES' MUSIC HALL (Chie Rosenberg, manager): This house was opened for the season 16 by the Haverly-Cleveland Minstrels. Crowded houses at advanced prices.—**ORENA HOUSE** (J. H. Miller, manager): This house has been entirely remodeled and refurnished and will be opened for the season 21 by Field's Minstrels.—**ITEM:** Manager J. A. Miller has returned from a summer engagement with Phipps' U. T. C. co., for which he was agent. He is looking "ale and arty" and has some of the finest attractions on the road booked for his house this season.—Henry S. Fulton, an old Newark boy, but now business manager of the Columbia Theatre, Chicago, spent several days with us last week. He is negotiating for the presentation of Kajak at the Columbia Oct. 4, week.

SPRINGFIELD.—GRAND OPERA HOUSE (Fuller Trump, manager): The regular season at this house opened 13 with Ethel Elliser in The Governors to a fashionable audience. This house remains under the same efficient management as heretofore, with E. B. Folts, treasurer, and George Zollinger, chief usher. A strong line of attractions has been booked for this season.—**BLACK'S OPERA HOUSE** (Waldman, manager): U. S. Mail 19 opened the season to a large and well-pleased house. The work of Frank David and Kate Davis was fine and elicited rounds of applause.

ZANESVILLE.—SCHULTZ'S OPERA HOUSE (Robert D. Schultz, manager): Though the tenth season at this house was begun some time ago, it is not yet fairly under way. The attendance has been meagre but will improve. John Fay Palmer's Last Days of Pompeii was the attraction 16. The house was only fairly filled. The six acts of Mankind should be pruned down to five. Ethel Elliser, who has not been here since she was the star in Hazel Kirke, appeared in The Governors 18. She gave a charming impersonation of the titular part. The veteran John A. Ellisher was imitable in a good character part. Estelle Clayton in On the Hudson 23.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Al G. Field's Minstrels drew a large house 17. They gave a good performance with the exception of their afterpiece entitled, Red Land Fauntleroy. Marie Prescott and R. D. McLean in Othello to a fair house 19. Miss Prescott assumed the part of Iago and Mr. McLean that of Othello.

MANSFIELD.—MEMORIAL OPERA HOUSE (Cobb and Boyle, managers): This new theatre will be opened Oct. 2, 3 by Robert Downing in Virginia and Count Claudio. The house is on the ground floor, seating capacity, 1,000; large and roomy stage, and twelve comfortable dressing-rooms.—**OPERA HOUSE** (Miller and Dittenhoefer, managers): Aiden Benedict opened this house 14 in Fabio Romani to a fair-sized audience. The co. is an excellent one and gave entire satisfaction.

WELLSVILLE.—COOPER OPERA HOUSE (W. D. Wade, manager): Charles A. Loder's Hilarity co. drew a packed house 17.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Frank Mott, manager): John Fay Palmer's Last Days of Pompeii was finely presented to a very moderate business 16. She to a big house 20.

BUYRUS.—OPERA HOUSE (V. R. Chesney, manager): Howell and Gebert's Kindergarten co. did head business 13. R. D. McLean in Othello with Marie Prescott 16. Deadheads were greeted as usual with a packed house 20.

NORWALK.—GARDNER'S MUSIC HALL (S. S. Levey, manager): The Kindergarten 16 fair business.

ASHTABULA.—SMITH'S OPERA HOUSE (L. W. Smith and Son, managers): Nellie McHenry gave a good presentation of Green Room Pun 13. Aiden Benedict, supported by Frances Field and a fair co. in Fabio Romani 17. Fair business.

HAMILTON.—MUSIC HALL (William Morner, manager): J. D. Clifford's Ranch King 21. Fair business.

Piqua.—CONOVER'S OPERA HOUSE (W. S. Conover, manager): The Melville Sisters week of 16; big business at popular prices.—**ITEM:** George Newton, who has had the management of Conover's this season, will open the regular season of the house 24 with J. B. Polk's Silent Partner. Mr. Newton has some fine attractions booked.

FINDLAY.—DAVIS OPERA HOUSE (R. C. King, manager): A full house greeted the Haverly and Cleveland Minstrels 14. Splendid performance.

SANDUSKY.—BIEMILLER'S OPERA HOUSE (Rutter and Ilg, managers): Holden Comedy co. week of 16 to packed houses. Performance good.

OREGON.

PORTLAND.—NEW PARK THEATRE (J. P. Rowe, manager): The H. C. Wyatt Comic Opera co. met with very little success week ending 7.—**CONWAY'S HOUSE:** Essie Tittel has been presenting The White Slave and Bartley Campbell's My Geraldine to good business.—**ITEM:** Manager Howe states that at present everything is progressing finely with the new theatre. He thinks it will be finished by Dec. 30 unless something unforeseen happens. He also says he is contracting with Eastern managers for first-class attractions to appear at the New Park until the new theatre is completed.

PENNSYLVANIA.

WILKESBARRE.—MUSIC HALL (M. H. Burgunder, manager): Two Old Cronies to a slim house 17. Kate Castleton in A Paper Doll 14. The house while well filled was not what Miss Castleton deserved. Frederick Wards in The Mountebank 15 was enthusiastically received by a large house. Everyone delighted with the play and co. Laura Joyce-Bell, who was booked for 17, has cancelled her engagement.

ERIE.—PARK OPERA HOUSE (I. L. Kerr, manager): Hallen and Hart's co. in Later On gave the usual good entertainment to a large and well-pleased house 16. Little Nugget 17 to fair business.—**ITEM:** Manager Kerr has so far recovered from his recent illness that he indulged in carriage driving last Friday.

PLYMOUTH.—PEOPLE'S THEATRE (Schwartz & Co., proprietors): The May Davenport co. gave an unsatisfactory performance to a fair-sized audience 16.

TITUSVILLE.—OPERA HOUSE (C. F. Lake, proprietor): Estelle Clayton in On the Hudson to fair business 14. Audience satisfied. The Little Nugget co. 16 gave a good performance which was only attended by a top-heavy house.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Mrs. George Knight to a fair house 14. Hallen and Hart in Later On played a large audience 15. Lillian Kennedy in Casey's Troubles drew 16 houses 20.

LANCASTER.—PROCTOR'S OPERA HOUSE (C. L. Durban, manager): J. Clinton Hall, assisted by a good co., presented Ranch to very acceptably to a very large house 16. The business was so good that they were immediately booked for the following night when another large audience greeted them. Frederick Wards, who is a great favorite here, presented The Mountebank 19. Every seat in the main audi-

ence was reserved long before the doors opened and many had to stand.

YORK.—OPERA HOUSE (R. C. Penta, manager): Kate Castleton in A Paper Doll 13. The co. was enthusiastically received by a large and fashionable audience 19. The entire co. were repeatedly encored.

ALLENTOWN.—MUSIC HALL (A. S. Grim, manager): Kate Castleton in A Paper Doll 13. The co. is very good and gave a thoroughly enjoyable entertainment to moderate business. Guilty without Crime, with Ramie Austin and Dori Davidson in the leading roles, a small though very appreciative audience 16. Co. good. Frederick Wards in The Mountebank was greeted by a fair-sized house 16. Mr. Wards has never been seen by Music Hall patrons to better advantage than in The Mountebank. Stella Rees as Magdalene shared the honors, and with the star was called before the curtain at the end of each act. The supporting co. possesses that rare quality of uniform excellence that is seldom seen on our stage and the performance throughout was a treat.

CARBONDALE.—NEW OPERA HOUSE (J. O'Hearn, manager): Frederick Wards in The Mountebank to a good house 14.

READING.—ACADEMY OF MUSIC (H. R. Jacobs, manager): Kate Castleton delighted a large audience 14 with A Paper Doll. Time Will Tell 19-21 to good business.—**GRAND OPERA HOUSE** (George M. Miller, manager): Frederick Wards presented The Mountebank and Richard III 20, 21, to large houses.—**ITEM:** Manager Jacobs is to be congratulated on the success of his theatre in meeting with so far this season. His local manager, Joseph Frank, has already become quite popular with the amusement-loving people of our city, as well as with the press. He is the right man in the right place.—George King, the efficient and popular treasurer, is again filling his old position in his usual satisfactory manner.

OIL CITY.—OPERA HOUSE (Wagner and Reis, managers): Little Nugget co. gave general satisfaction to a fair house 14. Hallen and Hart played to good business 17.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, lessees and managers): Prescott-McLean co. in Virginia to a good house 16. Mr. McLean was splendid as Virginia and delighted his many friends made here during one week's rehearsal. Miss Prescott was very pleasing as Virginia.—**OPERA HOUSE** (Orr and Rea, managers): The Kindergarten 22.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (E. B. Grind, manager): Frank Deshon and Amy Ames in Mamma to a packed house 17. Co. strong; play poor. Dore Davidson and Ramie Austin in Guilty Without Crime 20. Fair house; entire satisfaction.

BUTLER.—OPERA HOUSE (I. J. McCandless, manager): Ethel's Minstrels gave satisfactory performances 11, 12, to crowded houses.

PITTSBURGH.—MUSIC HALL (W. D. Evans, manager): Wills, Henshaw and Ten Broeck in Two Old Cronies to a large and delighted house 12. Will of the Wisp 14 to a very fair house.—**PERSONAL:** Belle Sutton will succeed Belle Sutton as Agnes Clavering in Will of the Wisp.

WHEELERSPORT.—WHITE'S OPERA HOUSE (A. W. Van Ande, manager): This house was opened with Atkinson's Jollies 18. They gave a very clever performance to a large audience.

WILLIAMSPORT.—ACADEMY OF MUSIC (Wm. G. Elliott, proprietor): Dore Davidson and Ramie Austin in Guilty Without Crime to a good-sized and well-pleased audience 18.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Oeler, manager): Peck and Purnman's Daniel Boone co. to a top-heavy house 17. The play has been much improved since last season and the co. is strong. Miss Alsterstrom made her first appearance before Shamokin audience on a stage she established herself a favorite at once and at once increased attendance on the second night of her engagement. Annette and Renah were the plays presented.

TOWANDA.—HALL'S OPERA HOUSE (C. T. Kirby, manager): Keep it Dark gave entire satisfaction to small house 7. Casey's Troubles to a good house 11. Lillian Kennedy and Alfred Kelly made decided hits.

MORRISTOWN.—MUSIC HALL (John Murphy, manager): Keep it Dark to fair business 14. The co. gave a good performance.

PHILIPSBURG.—OPERA HOUSE (A. B. Herd, manager): The Dore Davidson and Ramie Austin co. gave an excellent entertainment to a fair house 19.—**ITEM:** Coal trade is getting good and things look favorable for a very prosperous season.—The management of the Opera House is putting in steam heating apparatus which will, no doubt, tend to increase the receipts during the cold weather.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Two Old Cronies did very fair business 20.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, manager): Field's Minstrels pleased a large audience 14.—**PART:** THURATIS (Scorer and Leslie, lessees and managers): The season was opened 17 by Estelle Clayton's co. in On the Hudson. Fair house and entertainment. Arden Benedict's co. in Fabio Romani 19 to light business. The fine acting of the star and John K. Vernon drew rounds of applause.

MAUCH CHUNK.—CONCERT HALL (John H. Page, manager): Edwin Aiden 21; Pat Men's Club 24.—**ITEM:** I had the pleasure of meeting Manager John Brunner, of the Eastern Opera House while he was in Mauch Chunk 19. I wish to thank Manager A. S. Grim, of Music Hall, Allentown, and George Harris, treasurer of Davidson-Austin co. for courtesies extended to me while in Allentown. Also to W. J. Gilmore, of the Central Theatre, Philadelphia, while in that city.

WARREN.—LIBRARY HALL (W. A. Alexander, manager): Little Nugget was greeted by a large house 19 and gave a very satisfactory entertainment.

HARRISBURG.—OPERA HOUSE (G. W. Markley, manager): Guilty Without Crime 17. Fair house.—**PERSONAL:** Charles Wilson, formerly a stage hand at the Opera House, joined the Deshon co. as property man.

NORTHEAST.—SHORT'S OPERA HOUSE (W. H. Sunborn, manager): Aiden Benedict to a poor house 14, owing to bad weather.

TANAMU.—ALLEN'S OPERA HOUSE (Charles S. Allen, manager): The Kittle Rhoades co. opened the season here in repertoire 16-18; business very good.

RASTON.—OPERA HOUSE: Frederick Wards appeared in The Mountebank to a large and enthusiastic audience 17.

SCRANTON.—ACADEMY OF MUSIC (C. H. Lindsay, manager): Kate Castleton in A Paper Doll to fair business 19. Hanlon's Pantomime did large business 14, 19. Hallen and Hart in Later On to good business 20. Daniel Boone in On the Trail 21. Satisfactory business.

RHODE ISLAND.

NEWPORT.—NEWPORT OPERA HOUSE (H. Bull, proprietor and manager): One of the best plays we have had in a long while was The Wife, 17, by an excellent co. to a large house. A Postage Stamp co. in A Social Session entertained a big house 19.—**ITEM:** A course of lectures will be given at the Opera House under the auspices of the Y. M. C. A. this winter.

PROVIDENCE.—PROVIDENCE OPERA HOUSE (Robert Morrow, manager): A Possible Case was presented the first three nights of week of 16 before large audience. The co. without exception is a very strong one and work in perfect harmony. The balance of the week was filled out with A Hole in the Ground. Little Lord Fauntleroy week of 23.

GAFFNEY OPERA HOUSE (B. F. Keith, manager): Held by the Emsy drew packed houses last week. The mountings and mechanical effects were exceptionally fine and the piece is in the hands of competent people. N. S. Wood in his new drama, Out in the Streets, week of 23.—**SANS SOUCI GARDEN** (W. E. White, manager): The season, which was a very prosperous one, closed 21. The closing attraction, Humber, by Charles E. Eldridge and his own co., was fairly well presented and patronized.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (W. T. Keogh, manager): Agnes Herndon opened the season here in La Belle Marie to a good house 19. Miss Herndon was booked for two nights, but owing to illness at Wilmington, N. C., did not reach this city until 15. George Wilson, 20, 21, opened to a jammed

house.—**GRAND OPERA HOUSE** (J. P. O'Neill, manager): Manager O'Neill has just returned from a business trip to New York. The following are some of the bookings made for this season: John A. Stevens, Murray and Murray, She, A Cold Day, Com Van Tassel, Gorton's Minstrels, A Possible Case, James O'Neill, Nellie Walters, Dori Davidson, Evangeline, The Water Queen, George Edgar, Charlotte Thompson, Boston Ideal Opera co., Kate Castleton, Lost in New York, Arabian Nights, Haverly-Cleveland's Minstrels.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (B. H. Blair, manager): A Noble Outcast 20-22, return engagement, to splendid business. A Night in January to S. R. O. Well-pleased audience.—**ITEM:** The prospects for this season are very bright as the crops all through Southern Dakota are abundant.

TENNESSEE.

MEMPHIS.—GOSPEL: Jackson Mound Park did fair business week of 16, considering the weather is favorable to Fall overcasts. Miss Patmah Dard brought suit for two weeks' salary against the Park Association and got judgment. She leaves for New York this week and will probably remain there all Winter. Miss Dard became a favorite prima donna here, but one of the members of the controlling committee of the Park made it unpleasant for her and she was compelled to resign and sue for her salary.—In a short time there will be some news about two new theatres here.—Frank Chalfant has finished his stage work in Vicksburg and is here ready for duty.—The town has been billed for Miss Evans for the regular opening of the season. We have fifty first-class attractions booked for the season, with flattering prospects for profitable business.—The staff of the theatre is made up as follows: Frank Gray, manager; J. W. Spears, treasurer; J. G. Handwerker, leader of orchestra; Frank Chalfant, master mechanic; John Mahoney and Alex. Harris, principal ushers.

KNOXVILLE.—STAUDT'S THEATRE (Fritz Staudt, manager): After Dark 13, 14, to good business. Lizzie Evans in Fine Feathers packed the house 19. Fair co. Play and performance unsatisfactory.

LEBANON.—WHITE'S OPERA HOUSE (R. T. C. White, manager): This house will open Sept. 26 with Lizzie Evans in The Buckeye. The attractions for this season are better than ever before.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Twenty-five thousand visitors are in attendance at the reunion of the Army of the Cumberland, and in consequence the attractions at the Opera House are really a harvest. After Dark co. 16, 17 to good business; very satisfactory performance. Lizzie Evans 18, 19 and matinee to large and well-pleased audiences. Miss Evans is a great favorite here and always attracts full houses. Haverly-Cleveland Minstrels will appear 20, 21 and from the advance sales they will have an overflowing house.—**ITEM:** An exciting episode occurred during the performance of Lizzie Evans 18. While the veterans of the Army of the Cumberland were marching past the Opera House the decorations on the exterior of the theatre caught fire. A panic was only averted by Manager Albert's self-possession in not permitting a stream to be thrown upon the slight blaze. The fire was extinguished with buckets, and no person inside the theatre was aware of the danger.

NASHVILLE.—THE VENDOME (J. O. Mison, manager): Manager Mison had booked the Deshon Comedy co. for Fair week, but for satisfactory reasons he permitted them to cancel. Duncan in Harrison opened 19 for the balance of the week, presenting for the first time in Nashville The Paymaster. It is a clean melodrama, well written and attractively presented by a strong co. Mr. Harrison is a sterling, conscientious actor, and deserved all the applause he received from the large audience present. The house was crowded. Lizzie Evans 20-22.—**THE GRAND OPERA HOUSE:** Willey and Hart's Colored Minstrels opened 14 to a well-filled house. The performance, however, was tame and commonplace, and the talent displayed by the individual members of the co. was decidedly limited. The engagement continues through the week.—**ITEM:** The Willey and Hart Minstrels were booked for the Masquerade by Mr. Washburn but they could not appear there, as Mr. Washburn has not yet come to any satisfactory understanding with the owners of the Masquerade about his lease. I beg to acknowledge, with thanks, the receipt of an annual complimentary for the new season from Dr. R. T. C. White, manager of White's Opera House, Lebanon, Tenn.—Manager Mison's star at the Vendome this season is as follows: W. A. Sherris, treasurer; Louis Davis, assistant treasurer; Mike Hays, doorkeeper; Matt Benson, chief usher; Charles Benson, Charles Wilson, Hugh Wilson and Ben Atchison, associate ushers; Charles Johnson, stage carpenter; Horace Christopher, lithographer, and William Butler, engineer. The orchestra will continue under the leadership of Prof. James Lemon, who says he will not be satisfied with anything short of the best orchestra in the South.—The King and Campbell two great circus did a flourishing business 20 at Base Ball.

A musical combination calling themselves The Swiss Bell Ringers, have been playing large crowds the past two weeks at Glendale Park.—The box sheet for the Vendome is kept this season at Duckworth and co's, news depot, Cherry Street, and Miss Mary Flannigan, the cashier for Duckworth and co. has charge of the advance sale of seats. She is an expert manipulator of the pastboard, and is as handsome and as clever as she is competent. I know I do not exaggerate when I say everybody in town finds it a pleasure to buy their tickets from Miss Flannigan.—The owner of the Grand, I am advised, has refused to lease the house to Charles May for a variety theatre. Manager May says, though, he will be out of outdoor seats if he cannot build him a house.—Will Duffy was here the other day, looking the interests of his clever little star, Lizzie Evans.

TEXAS.

FORT WORTH.—OPERA HOUSE: Hillyer and Ballinger's Gift Comb, week of 16 had good houses despite the rainy weather.

DALLAS.—OAK CLIFF SUMMER THEATRE: Mrs. Georgia Haynes Wilton, assisted by both professionals and amateurs, presented in Marriage a Failure to a fair audience 21. The performance, which was a benefit to Mrs. Wilton, was well received.—**ITEM:** H. Ford and Arthur Miller, of the MacCollin Opera Co., were tendered a benefit 23. Fighting Fortune, a play written by Mr. Ford, was presented. Play and performance were both creditable.—**BIJOU THEATRE:** This house was opened 12, by the Arnold-Griffin Lyceum Theatre Co., in Word of Honor. The MacCollin Opera Co. left for Sherman, Texas, 14 where they will open their regular season.

WACO.—OPERA HOUSE (Garland, manager): Goodyear, Cook and Dillon's Minstrels opened this house for the season. Good business.—**ITEM:** Manager Garland has had the Opera House refitted and it is now ready for the most eminent companies that he has booked for the coming season.

TEMPLE.—BIJOU OPERA HOUSE (Joe Radd, manager): Goodyear, Cook and Dillon's Minstrels, with a good assortment of gray bearded chestnuts, to poor business 12.

HOUSTON.—GRAY'S OPERA HOUSE (Henry Greenwall and Son, managers): This house will be opened for the season by Goodyear, Cook and Dillon's Minstrels 19. The attractions secured for the Texas Circuit, promise to give us the best theatrical season we have ever had.

WEATHERFORD.—Goodyear, Cook and Dillon's Minstrels to only fair business on account of bad weather 9.

